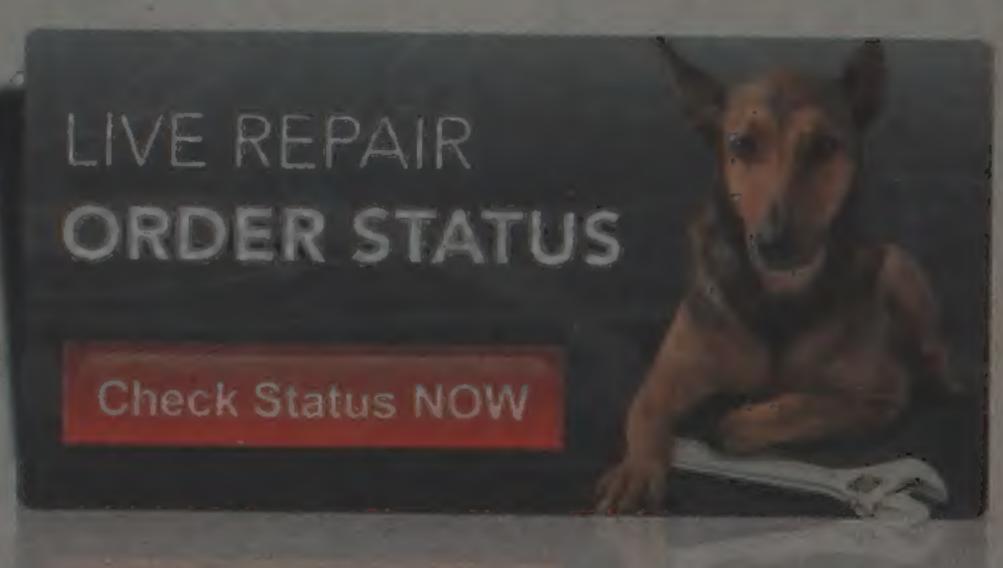
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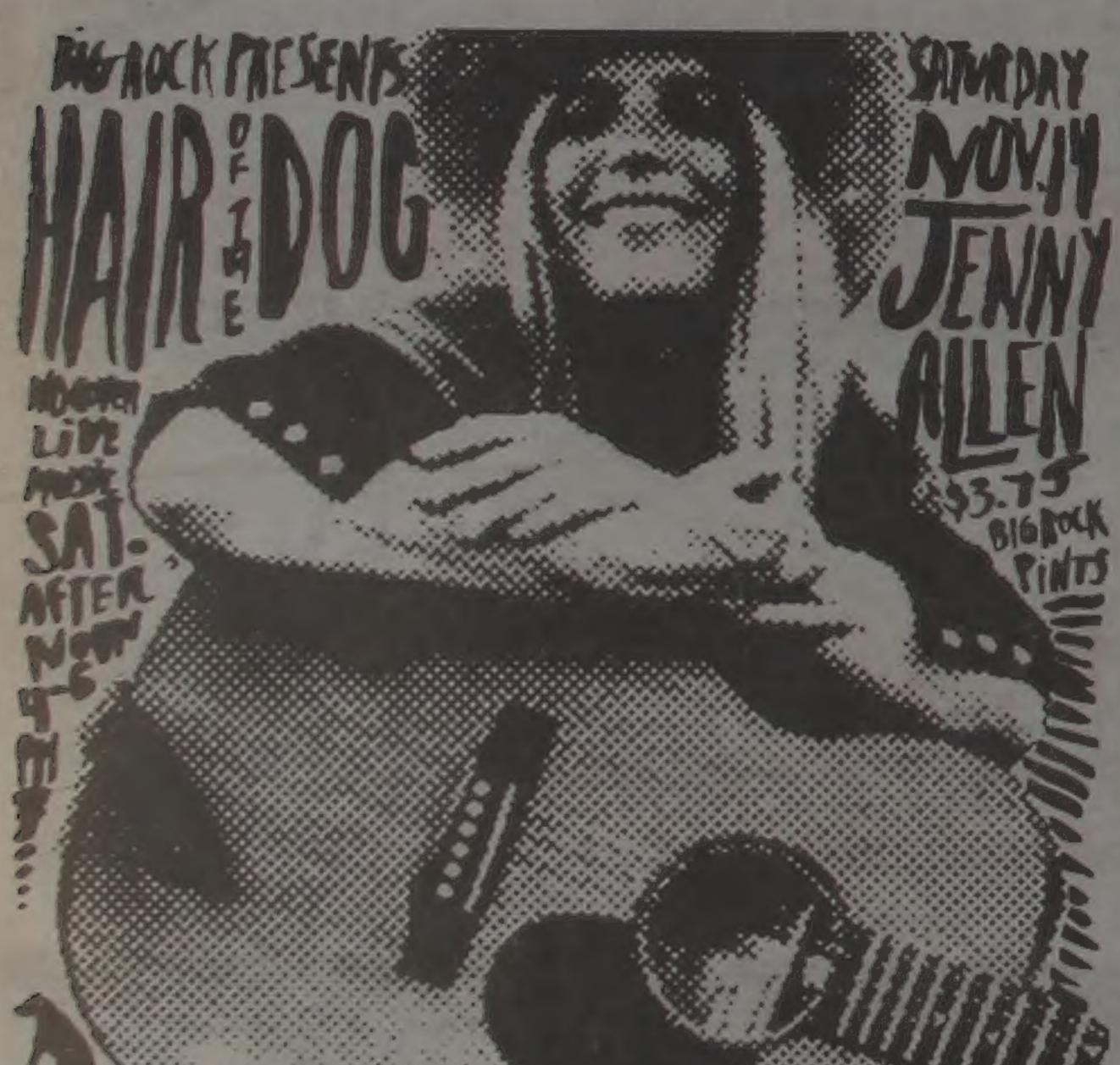
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ZeitGeist Green Oil In the Box

EDITORIAL

# Brick by brick

SCOTT HARRIS

// SCOTTE VUEWEEKLY.COM

It goes without saying that the fall of the Berlin Wall on the chaotic and celebration-filled night of November 9, 1989, was one of the most iconic moothers. I have vivid memories of watching the images of joyous Berliners standing atop the wall or battering it with hammers to the point of exhaustion in an attempt to wipe its very existence from the city.

More than simply a physical scar through a divided city, the wall was a potent and all-too-real symbol of totalitarianism and illegitimate control, and its fall was heralded as a promise of a more open and democratic world, where walls designed to divide or hem people in would increasingly be torn down through the spread of western democracy. (That the spread of western corporate interests was an even more important outcome was, of course, less often mentioned in those heady days of end-of-the-Cold War enthusiasm.)

With such high-minded promise, then, as Berlin and the world mark the 20th anniversary of the fall of the Berlin Wall, it's worth considering just some of the many other walls which are still standing or being expanded, the existence of

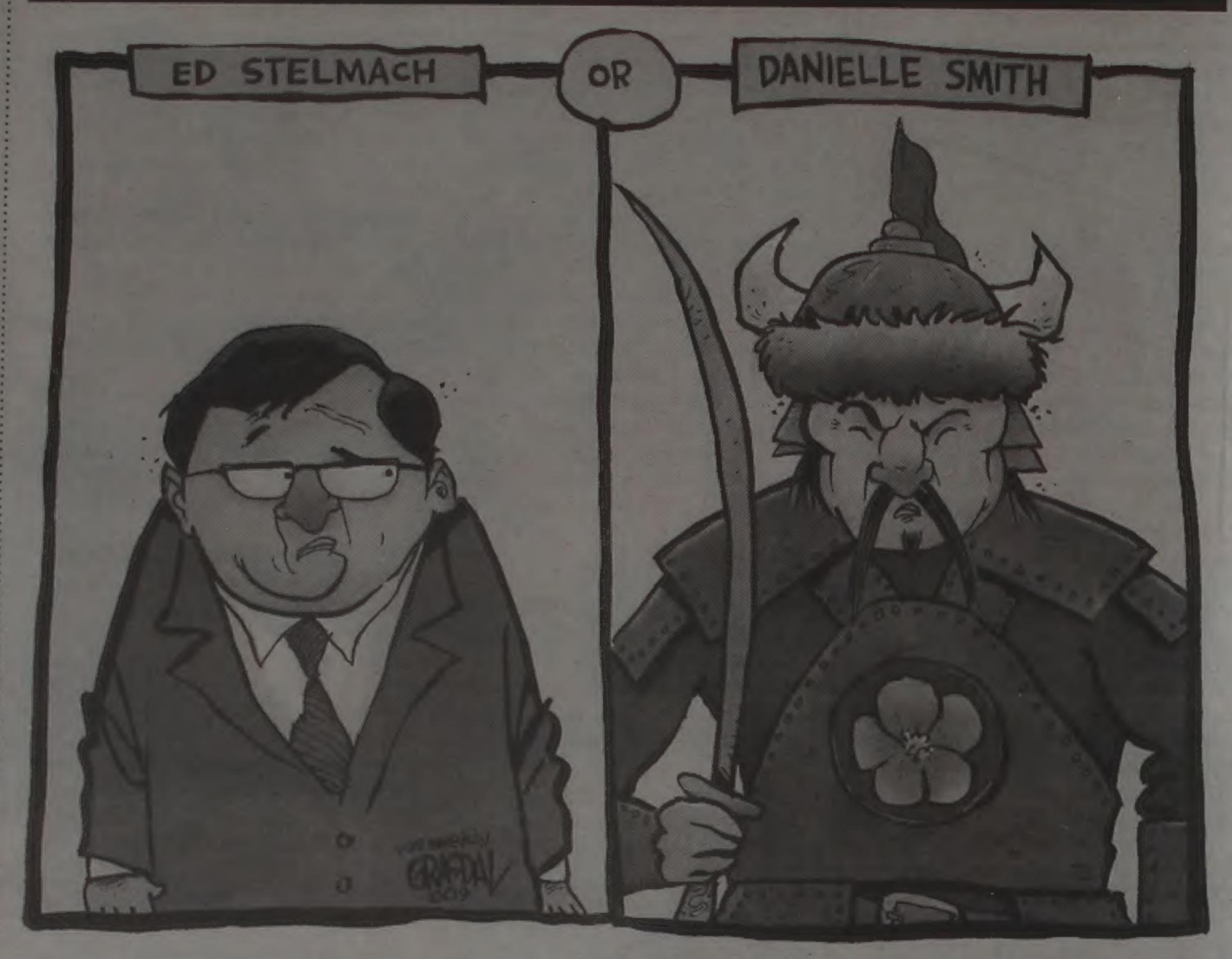
which are devastating lives every bit as much as the wall in Berlin once did.

The 700-kilometre-long separation wall which Israel began constructing in 2002 is now almost two-thirds complete, a full 85 percent of it built on confiscated land in illegally occupied Palestine, cutting ments of the 20th century. Like many Palestinians off from their agricultural land, water, places of worship and from one another. Despite being ruled illegal by the International Court of Justice, construction continues unabated.

The Berm, a 2700-kilometre long wall of sand, barbed wire and landmines built by the Moroccans who occupy Western Sahara as a means to thwart both the Saharawi liberation movement and the return of refugees continues to claim lives 29 years after construction was started, a potent symbol of broken promises.

And in some of the very western democracies which celebrated the fall of the Berlin wall—from the 3200-kilometre wall being built by the United States on its southern border to the Spanish razor wire-enclosed enclaves of Ceuta and Melilla—walls are being erected to keep economic refugees from the global south from fleeing the impacts of the neoliberal policies promoted by the West and sped in part by the fall of the wall. There is still clearly much work to be done if we are to fulfil the promise of 20 years ago this week. V

GRASDAL'S VUE



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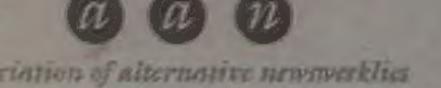
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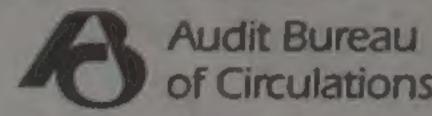
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#### DISCUSSION MISSED THE POINT

attended the Global Visions gala screening of Rosie Dransfeld's film Broke. over the weekend ("Pawnshop blues," Nov 5 - Nov 11, 2009). I have been anticipating this film since I spotted a poster for it in David Woolfson's A1 Trading pawn shop last winter. Over the years I have dropped in to this pawn shop numerous times, viewing the merchandise, visiting with David and observing his interactions with customers.

Broke, fairly represents David and his business activities. He is both charismatic and bullying in his demeanour, a strange combination that is simultaneously alluring and offensive. The ambiguities of David's character are in full expression in the film. They are most evident in his dealings with Chris, a young aboriginal man with a history of difficulties.

In the film Chris speaks of his experience as an aboriginal man who has suffered in a neo-colonial, racist society, but David dismisses these as signifying that Chris has a "chip on his shoulder." David's refusal to acknowledge Chris's experience of racism is particularly interesting given that David is a Jewish man who lived most of his life in South Africa.

The power-over relationship that David enjoys with Chris comes to a head in

the film, and David's lack of grace and down of their relationship.

Following the screening of the film there was a discussion with Rosie Dransfeld, with David and Chris in attendance. Sadly it became a celebration of David's business acumen as a pawn broker rather than an even-handed exploration of the moral contradictions embedded in the fact that he provides both a service to and exploits the most vulnerable in our city. I left the theatre troubled and frustrated that neither I nor anyone else in the audience could address this issue.

John Walker

#### **CULTURAL CHANGE NEEDED**

elated to two pieces in the recent issue of Vue ("Urgency is needed" and "Stepping it up a notch," Oct 29 - Nov 4, 2009) a friend of mine—someone who has been involved in community building nearly all her adult life—visited me last week. She proposed, and I agreed, that most people in our society are not acting not because they are afraid or too busy, but rather they are not being ability while the Canadian taxpayer let in about how serious and profound the changes will be as a result of not only climate change but also the rise in cost of our utilities and food regardless of what we do, or how soon.

It is, therefore, going to take a soci-

etal and cultural change for people to fairness with Chris leads to the break- let in the information and free up their intelligence in order to figure out what changes we need to make, how to make them effectively and quickly enough to ameliorate what is already happening.

A key part of this societal and cultural change is moving from a coercive value system of right/wrong, guilt/blame and either/or to a non-judgemental value system where we accept our responsibility as co-creators of our circumstances and the ability to learn to work collectively and collaboratively to adapt, to develop and to make the changes we need in a timely manner.

Frank Hanlan

#### SHEEPLET

he media and the Internet have created a mass fear campaign over a flu virus that has killed 5000 people out of 6.6 billion. People wait countless hours to get injected with vaccine that they don't know the contents of, vaccine manufactures are making record profits and are protected from any libears the load of 50.4 million doses for 33 million people. These are the facts folks, better get in line with the rest of the "sheeple" and get a vaccine that has had no long-term testing.

Daniel Forman

Issues is a forum for individuals and organizations to comment on current events and broader issues of importance to the community. Their commentary is not necessarily the opinion of the organizations they represent or of Vue Weekly.

# Putting the 'boy crisis' in context

DEREK WARWICK // WARWICK DEREK @GMAIL.COM

Since the middle of October, my life has been consumed by an article in a local newspaper and some comments In it put forward by University of Alberta President Indira Samarasekera. The article in question addressed the post-secondary gender gap-the fact that women's enrolment in postsecondary institutions is increasing at a higher rate than men's. Those concerned about this trend typically slip into the claim that feminism has gone too far, that we're now facing a "feminization" of education and boys are being left behind in grade school.

I sat, bewildered as I read the article and Samarasekera's expression of concern that we won't have enough male CEOs in 20 years. And that she's going to be an advocate for white men. And that no one is going to question her.

If Samarasekera's words were taken out of context or she had been misrepresented—as some of us had hoped then she had a responsibility to make that known. She didn't. Enter the Samarasekera Response Team.

The Samarasekera Response Team (SRT) Is the name some friends and I eventually went by in the process of launching a campus poster campaign addressing her comments and the general fear-mongering generated in the article. Her comments and the ideas presented in the article were so public that It was only fair that our action be just as visible. That, and the fact that this action was bigger than Samarasekera; it was addressing the general ill-thought that prevents a reasonable analysis of the so-called "boy crisis."

It is true: women's enrolment numbers are increasing at a faster rate than that of men. According to Statistics Canada, women make up roughly 58 percent of students in universities across Canada. Here's where men's rights activists and university presidents come in saying, essentially, "Great job feminism! Now you and your angry compatriots can retire early-here's proof that equality has been achieved, so can't we all move on already?" Many of these same people become upset when we tell them there are other issues that aren't being addressed, to which they respond that feminists are just selfish, and that it isn't about equality anymore; feminism is now about dominating men. (When It's a man putting forward feminist arguments it forces them to get a bit more creative.)

It's easy to forget in the midst of all this concern for men in the education system that when women began seeking to increase their post-secondary participation rates, education was a means to an end-namely the end of wage discrimination and the ability to lead lives independent from men. Women are doing what they can to achieve these goals—like enrolling in universities in higher numbers-but to no avail. The wage gap between women and men with a university education in 1991 was down to 12 percent. By 2001, it had grown to 18 percent. For women of colour, it's even worse: with a post-secondary education, they make just 55 cents to a university-educated man's dollar. Women of colour without a university education will make 65 cents to a comparable man's dollar.

Combine this with the very real fact that women are often sexually harassed in the workplace and are less likely to be hired or be given promotions, and suddenly the absurdity of the claim that women will be ahead of men in the workplace in 20 years Is revealed.

Now, Samarasekera's original vow (she's since clarified her position in a letter to the editor) to be an advocate

for white men is another issue. The original claim was a racist one, plain and simple. It decontextualized the issue of male enrolment in universities to the point that racialized and classed peoples were effectively erased. Male enrolment is an Issue, yes, but it's not limited to white men, whose enrolment is second only to white women.

The context is slightly different, but statistics from the US Department of Education indicate that among white, black and Hispanic people, women's rates of enrolment are increasing at higher rates. Across every race, men's enrolment is lagging behind women's; this problem isn't limited to white men, and in fact it's worse for people of colour, whose enrolment numbers are lower in general. In fact, Hispanic men's rates of enrolment are the only ones that have decreased. Unfortunately the statistics don't go into economics, but the study indicates clearly that meaningful discussion around this issue cannot be divorced from race and class.

What the SRT wanted to achieve with this action was to address these issues publicly, to generate discussion around them and to hold our president accountable for her comments. In almost every facet, we think we've succeeded. Despite having been conceived and de-

veloped in someone's living room, word of our campaign has spread nationally. Professors are discussing it with their students in classrooms. We've added to the barely audible feminist voice in Alberta. These are important accomplishments, but we need to be sure we don't lose this ground; we need to keep these issues in public discourse. That need is even stronger in our current political climate, in which Prime Minister Harper assures us women have achieved equality.

We need to move further, push harder, be louder and put these concerns on the political agenda. We, the SRT, have kick-started what should be the real concerns: the ongoing sexism women face in the workplace, the raceand class-based barriers both women and men must confront when seeking a post-secondary education and the continued marginalization they face upon graduation. The solutions are out there: national, publicly funded child care, pay equity laws, more effective initiatives to end violence against women. It's up to us to make these solutions realities. V

Derek Warwick is a women's studies major at the University of Alberta and a member of the Samarasekera Response Team.

#### COMMENT >> FORT HOOD SHOOTINGS

# Mysterious motives

Dyer

#### Obvious impacts of America's wars are being ignored

\$50 million to a study investigating why the suicide rate in the military is rising—it used to be below the suicide rate in comparable civilian groups, STRAIGHT but now it's four times higher. Thirteen American soldiers were killed by a gunman at Fort Hood in Texas last Thursday, but 75 others have died by their own

hand at the same army base since

the invasion of Iraq in 2003. Why?

To most people, the answer is obvious. The wars in Iraq and Afghanistan have been frustrating, exhausting and seemingly endless, and some people just can't take it any more. But the Pentagon is spending \$50 million to search for other possible causes, because it doesn't like that answer.

The United States military budget tops half a trillion dollars, so the military can : US strategy since 9/11, have drifted tosplash out on diversionary studies that draw attention away from the main problems, which are combat fatigue and loss of faith in the mission. And we are seeing exactly the same pattern in the response to the killings in Fort Hood, although in this case the military are also getting the services of the US media for free.

Let's see, now. A devout Muslim officer serving in the US Army, born in the United States but of Palestinian ancestry, is scheduled to deploy to Afghanistan in the near future. He opens fire on his fellow soldiers, shouting "Allahu akbar". "God is great" in Arabic. What can his motive have been?

Earlier this year, the Pentagon committed : Hard to guess, isn't it? Was he unhappy about his promotion prospects? Hmm.

> There is something comic in the contortions that the US media engage in to avoid the obvious fact that if the US invades Muslim countries, some Muslim-Americans are bound to think that America has declared war on Islam. It has not, Gwynne but from Pakistan to Somalia the US is killing Muslims in the name

> > So is it possible that the shooter in Fort Hood, Major Nidal Malik Hasan, who was waiting to ship out to Afghanistan, did not want to take a personal part in that enterprise? Might he belong to that large majority of Muslims (though probably a minority among American Muslims) who, unable to discover any rational basis for wards the conclusion that the US is indeed

of a "war on terror."

waging a war on Islam?

Perish the thought! Rather than entertain such a subversive idea, official spokespersons and media pundits in the US have been trying to come up with some other motive for Major Hasan's actions. Maybe he was a coward who couldn't face the prospect of combat in Afghanistan. Maybe he was a nutcase whose actions had no meaning at all Or maybe he was unhappy at the alleged abuse he had suffered because he was Muslim/Arab/Palestinian.

that America's wars in Muslim lands over- : ernments like those of the US, Britain and seas are radicalizing Muslims at home. : the other Western powers involved in these Never mind that the home-grown Mus- : foolish adventures could really be so stupid, lim terrorists who attacked the London : so the conspiracy theories proliferate. transport system in 2005, and the various: It is a testimony to the moderation and Muslim plotters who have been caught in : loyalty of Muslim communities in the West other Western countries before their plans : that so few of their members have suc-

To most people, the answer is obvious. The wars in Iraq and Afghanistan have been frustrating, exhausting and seemingly endless, and some people just can't take it any more. But the Pentagon is spending \$50 million to search for other possible causes, because it doesn't like that answer.

came to fruition, have almost all blamed the : cumbed to these conspiracy theories. It is Western invasions of Muslim countries for radicalizing them.

Never mind, above all, that what really radicalized them was the fact that : Major Hasan's actions didn't even make the those invasions made no sense in terms of Western security. No Afghan has ever attacked the US; although, Arabs living in Afghanistan were involved in the planning of 9/11. There were no terrorists in sein and al-Qaeda. So why did the US invade those countries?

The one explanation that is excluded is : find it hard to believe that big, powerful gov- : pears each week in Vue Weekly.

: evidence of the profound denial that still reigns in the majority community in the US that the most obvious explanation for : media's short list

I cannot know for sure what moved Major Hasan to do the terrible things he did: each individual is a mystery even to himself. But I do see the US media careening all over Iraq, no weapons of mass destruction, : the road to avoid the huge and obvious and no contacts between Saddam Hus- : fact that obscures half the horizon. Time to

The real reasons are panic and ignorance, : Gwynne Dyer is a London-based indereinforced by militaristic reflexes and laced : pendent journalist whose articles are with liberal amounts of racism. But people : published in 45 countries. His column ap-



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TECH LAW >> ACTA

## Behind closed doors

#### Secret copyright treaty marks end of made-in-Canada policy

Last week Canadian officials travelled to : commercial and non-commercial infringe- : right law and eliminate sovereign choice Seoul for the latest round of closed-door: negotiations on an international treaty called the Anti-Counterfeiting Trade Agreement (ACTA). While battling commercial counterfeiting would seem like a good idea, the ACTA process has been marked by unprec-

edented secrecy as well as leaks revealing that the treaty is really about copyright rather than counterfeiting.

Geist From the moment the talks began last year, observers noted the approach was far different from virtually any other international treaty negotiation. Rath-: demonstrated that ACTA is fundamentally: of the Internet. Canada's current frameer than negotiating in an international venue : not a counterfeiting treaty, but rather one : work provides strong intellectual property such as the United Nations and opening the door to any interested countries, ACTA part-(Canada, United States, European Union, Japan, Korea, Australia, New Zealand, Mexico, : Morocco and Singapore) meeting in secret and opposed to broadening the process.

The substance of the treaty was also accorded the highest level of secrecy. Draft documents were not released to the public and even the locations of negotiations were often kept under wraps. In fact, the US government refused to disclose information about the treaty on national security grounds.

Despite the efforts to keep the public in the dark, there has been a steady stream of leaks. Earlier this year, it was revealed criminal provisions would target both: would dramatically reshape Canadian copy-: at michaelgeist.ca.

ment, creating the prospect of jail time on domestic copyright policy. These issues even in cases where there was no intent ! were at the heart of thousands of submisto profit. Further, border guards would : sions as part of this summer's national

a country.

Internet-related Michael

focused on copyright.

The Internet provisions feature specific : in the digital context, including on the inners consisted of a small group of countries : requirements on the legal protection for : ternet. Moreover, Canada's regime for the digital locks that extend far beyond those: protection and enforcement of intellectual required under international law. More-: property rights is fully consistent with its over, they would move Canada toward : international obligations." a three-strikes and you're out approach : that requires Internet providers to cut : those distinctions. If adopted, the robust off subscriber access on three allega- copyright debate that occurred over the tions of infringement. Canada's successful "notice and notice" approach to address- it would appear that a made in-Canada aping infringing content hosted by Internet i proach would give way to decisions made providers—adopted by both Conserva- : last week at secret meetings in Seoul V tive and Liberal copyright bills-would : be rejected in favour of a US model that : Michael Geist holds the Canada Research requires removal of content without evidence of infringement.

be given new powers to search people : copyright consultation. However, if Canada and seize products as they enter: agrees to ACTA, flexibility would be lost and the government would be forced to implement a host of new reforms.

Just as negotiators were sit- : Such an approach contradicts recent ting down to discuss ACTA's : comments from Industry Minister Tony provisions: Clement. In an interview earlier this month. last Wednesday, information: he stated, "Canada and its international on those proposals also leaked. : trading partners each have distinct copy-The disclosures were the most dis- i right policies, laws and approaches for adturbing to date, since they conclusively is dressing the challenges and opportunities protections and our copyright laws apply

> Yet the ACTA provisions seek to remove summer would be rendered moot. Instead,

Chair in Internet and E-commerce Law at the University of Ottawa, Faculty of Law. He can The combined effect of these provisions : be reached at mgeist@uottawa.ca or online





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# Easy being green?

SAMANTHA POWER

// SAMANTHA@VUEWEEKLY.COM

Solutions in Copenhagen this December, a new book says Albertans need to take charge of their own backyard and deal with the province's rising contribution to global greenhouse gas emissions.

In Green Oil, Edmonton-based author Satya Das argues that Albertans can develop the tar sands in a sustainable manner, while at the same time generating profit to dedicate to green energy alternatives.

"They are a \$15-trillion-dollar resource, where we have to share two-thirds of our resource extraction with the Americans because of the free trade deal," Das explains. "So it's going to be developed one way or the other. We should at least develop it responsibly within a context of environmental responsibility."

Das argues that the stability Alberta offers as an oil producer means that the province can take a much stronger stand to ensure the tar sands are developed sustainably. He argues for the implementation of a "natural resource severance tax," the revenue from which could then be invested in initiatives to offset the carbon footprint of the tar sands, including the creation of green technologies and spurring renewable energy production in the province. But that will require a more firm hand from government, Das says.

"The government does act with an air of caution. The political leadership are scared of the tenants leaving," Das says, arguing that mentality needs to change. "We should call the bluff of those not willing to change and take their leases. If you don't want to develop in a responsible manner, then you can leave. Alberta citizens are the landlords and business are the tenants. If the tenants don't like the conditions we set, they have to leave. Governments are just the managers, business are the tenants and citizens are the ones with control. And

tenants have to realize they're not the only ones we can do business with."

Das is firm Albertans must control who is coming in the tar sands door.

"Albertans have the absolute right to set the rules and terms under which we'll accept tenants."

Das says he became interested in writing Green Oil through his consultation work with the government relations group Cambridge Strategies, an organization he founded, during which he saw firsthand all the government reports on the tar sands which contained very little input from Albertans.

"I wrote it out of frustration more than anything," Das says. "Through all the government studies and reports there is not a lot of voice from citizens. And when it came to government acting on those reports there was not a lot of movement."

That political reality—one made more complex by the recent ascent of the far-right Wildrose Alliance, which staunchly opposes the government's new royalty framework, even though the changes didn't meet even the minimum recommendations of the government's own commissioned reports—doesn't leave much promise that Das's recommendations will be implemented any time soon. But with the Copenhagen less than a month away, and increasing international attention on the tar sands, Das says the world will be watching what Alberta is doing.

"It's essential we make the shift. We're being completely irresponsible to the climate and to democracy."

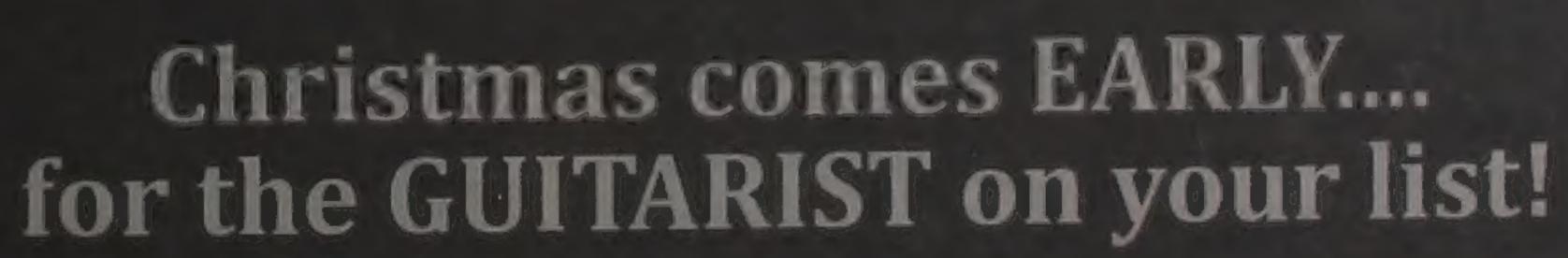
Satya Das will be speaking as part of the Green Economy Community Dialogue on Thu, Nov 12 (6:30 pm – 9 pm) in the Telus Centre Atrium on the U of A campus (87 Ave & 111 St).

GREEN OIL: CLEAN ENERGY FOR

BY SATYA DAS SEXTON PUBLISHING

155 PP; 525









HOCKEY

# Party like it's 1989

of the Berlin Wall coming down 20 years ago. Here in North America, Edmonton's own Bulin Wall (goalie Nikolai Khabibulin for those not up on sports nicknames) is still standing but probably feeling as battered as the Brandenburg Gate when the "Maurspechte" showed up with pickaxes in 1989 (thank you Wikipedia!). Recent games included a 4-2 home loss to the Rangers (39 Dave Young shots on Khabibulin), a 5-3 win in Colorado (37 shots on Khabibulin) and a 4-3 shootout

starting keeper doesn't get exhausted. In the (kinda) words of Ronald Reagan: \*Mr. Grebeshkov, prevent this Wall from : being torn down." Well, I've trivialized enough world history. More hockey talk!

loss to Ottawa (only 25 shots allowed,

but JDD was in net). Hopefully the Oilers'

Back in time Since 1989 is on people's minds with this whole Berlin Wall anniversary, let's look back to that year in Oiler history. At this point in the season (by November 15, 1989) the Oilers record was an awful 6-9-5 (there were ties back then). However, the team caught fire throughout November and December with a stunning 15-3-2 record from November 17 until the end of the calendar year. Then, come May of 1990, they won the Stanley Cup—the last Oiler Cup win. How can we reclaim this magic? Take one for the team and find Like A Prayer, Roxette's Look Sharp! and (I'm sorry, this has to be done) Phil Collins' ... But Seriously and get listening. These were some of the top albums in '89, after all. If that's too painful, The Red Hot Chili Peppers' Mother's Milk, Neil Young's Freedom and the Cult's Sonic Temple were also released that year. Those ones would be much less painful

Battle of the blah I've seen the commercials and promos but I have yet to see an episode of Battle of the Blades. It was a novel idea, having NHL stars take up the challenge of figure skating. But why did they stop there? I would have been more

This past week has been dominated by talk : interested if they also had the figure skaters do hockey drills (they could take shootouts and rapid fire drills or put on the goalie gear and face shots). Then the pair's combined score (hockey and figure skating skills) would count. But I'm not

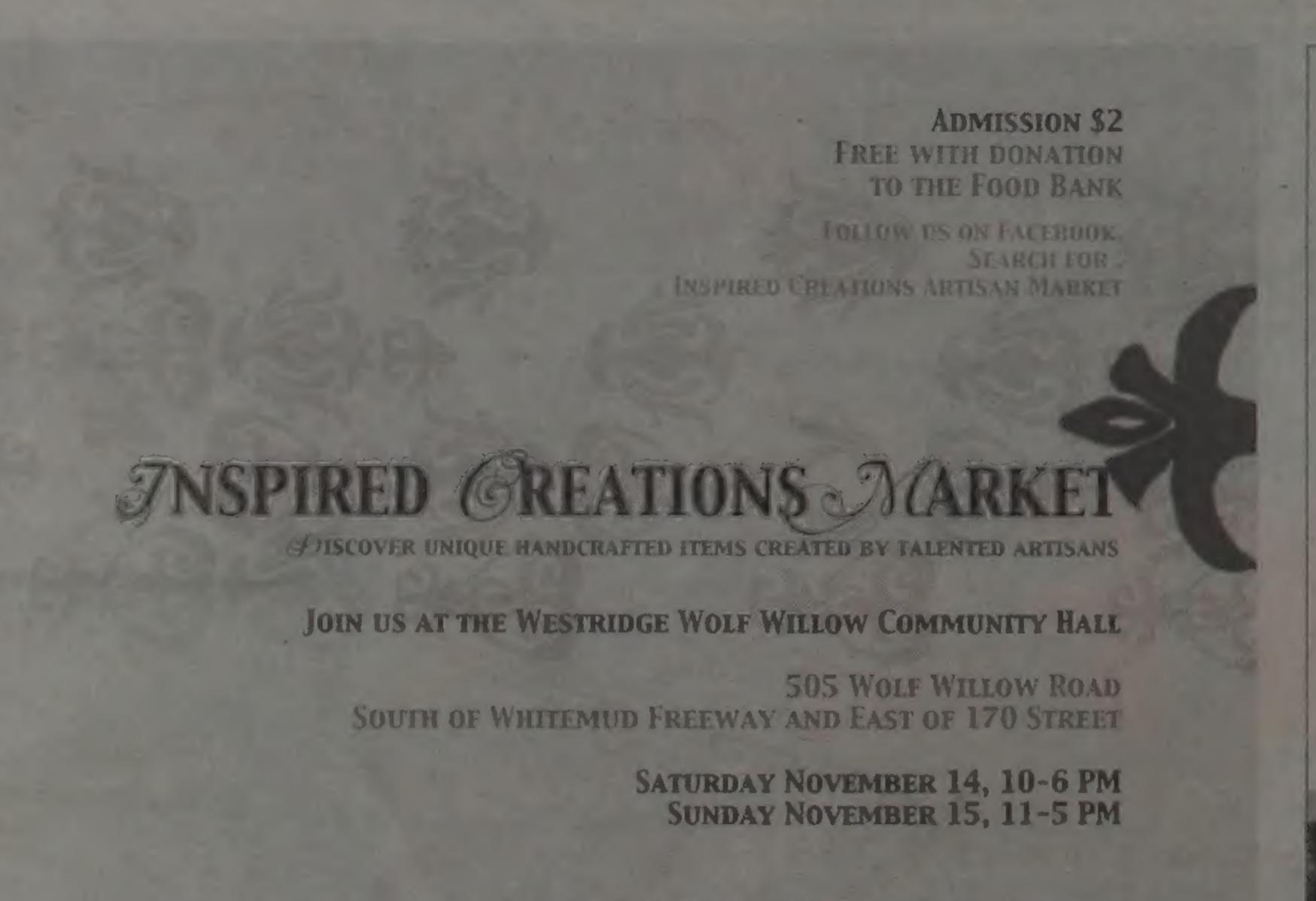
a TV exec nor did the CBC consult me on this. Maybe next time?

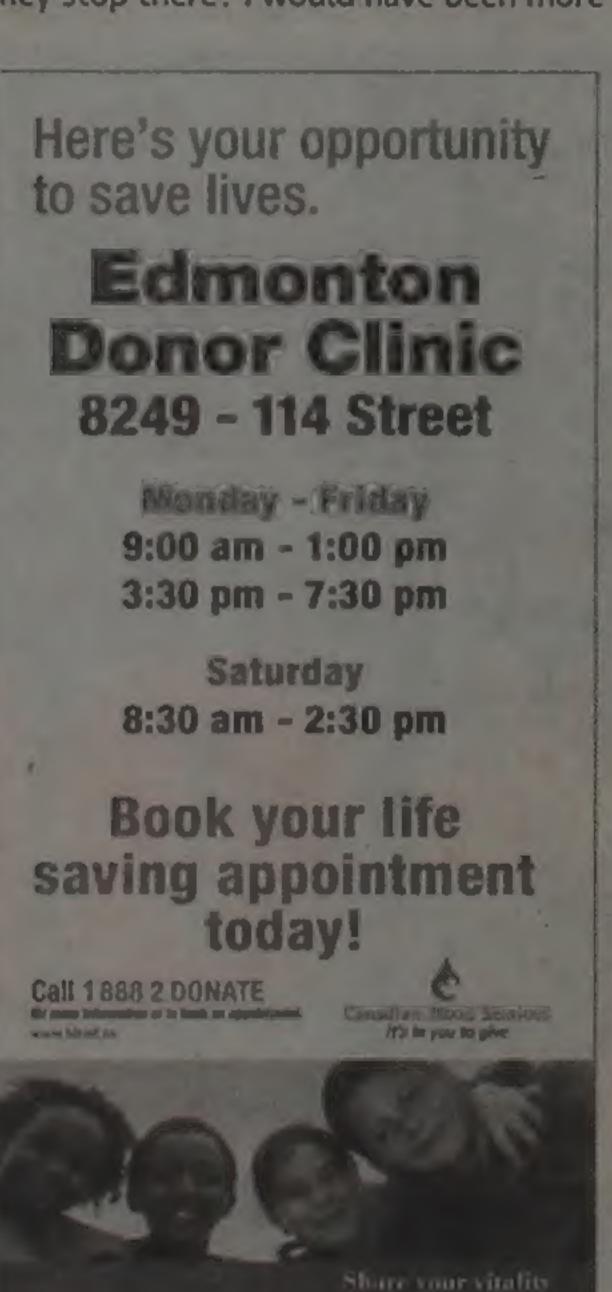
Draft dodger How exciting has Dustin Penner's play been lately? The Ottawa game alone was a Penner festival. He got one mouldy goal in the

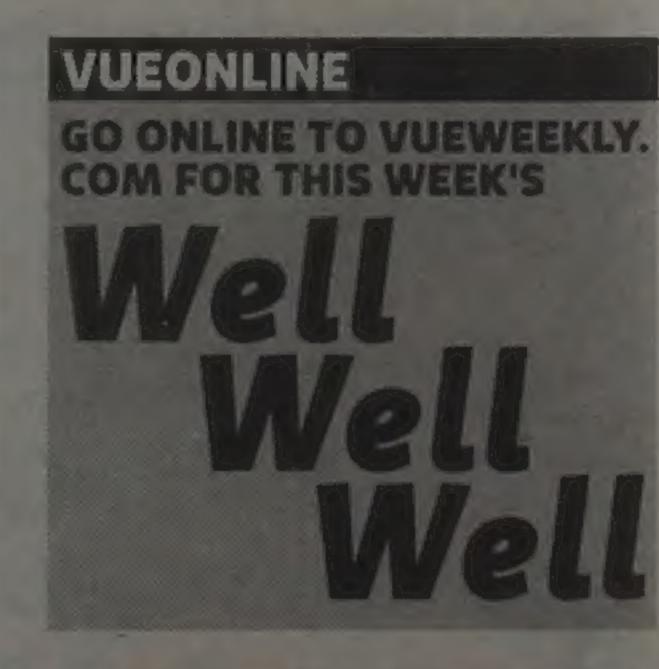
first but especially dominated play in the third period and overtime. As Rod Phillips and Bob Stauffer put it on the radio broadcast (one of them said it and I'm paraphrasing here), some players have the play die on their stick too often (cough, Nilsson, cough); the play continues when Penner touches the puck and something usually happens. Despite three recent scoreless Oiler games (against Boston, Vancouver and Colorado), Penner is still holding tough in the top five in league scoring. In fact, of the top 10 scorers (as of Monday night), it is notable to recall that Penner is the only one in this group who was not even drafted. Five of the top 10 scorers were drafted in the top five and three of them were the first pick overall (Ovechkin, Nash and Thornton). He wasn't supposed to be this good. But he is.

Grad '89, Dude! All this 1989 talk is sending me back. The Berlin Wall coming down was fascinating to watch but distant. I'd never been to Europe and had few "old-country" familial ties to the events over there. The Oilers' acquisition of Petr Klima, Joe Murphy and Adam Graves from Detroit for Jimmy Carson, and Kevin McClelland was more immediate and was happening right here.

Oiler player of the week: Old Man Power this week. OPOTW is Steve Staios. The cagey vet came back from a lengthy concussion and got two assists in Ottawa. It is not lost on me that a player commonly referred to as "old" is three years younger than I am. Sigh. W









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Veni, Vidi, Vino

Loma Vegetarian House



#### Restaurant Reviews

Check out our comprehensive online database of Vue Weekly's restaurant reviews, searchable by location, price and type.

DISH // BYOS

# It's my wine, and I'm going home

Law change creates controversy for restaurateurs

JAMES LYLE

ringing your own bottle of wine to a restaurant is a new and interesting concept in Alberta. Recently the Alberta government changed this province's liquor laws to allow restaurants with Class A licenses to apply for an amendment which provides additional service opportunities. The amendment is free, but the restaurant must meet certain criteria.

The first is the ability to recork and package an unfinished bottle of wine for the diner to take home. This rule requires the restaurant to ensure that the cork is inserted back into the bottle of wine so that it's flush with the top lip of the wine bottle which is then bagged. When resealed and bagged, the diner must store the "open" bottle of wine in their trunk. Should an establishment fail to meet these criteria and the diner is stopped by the police between the restaurant and home, the diner is subject to alcohol laws and the restaurant is subject to failing to meet is license obligations. This could lead to a loss of license.

The other privilege this amendment allows is to enable the restaurant to permit diners to bring in their own bottle of wine. This too is subject to certain rules. The wine must be sealed from the winery, no half consumed bottles, it cannot be homemade and . must come from a commercial winery. These are the only rules that the Alberta Liquor Control Board enforces. There may be other criteria or conditions implemented by a participating restaurant such as not allowing wines that also appear on its lists or charging a corkage fee. Only wine is allowed under the license amendment, no spirits and no beer.

A corkage fee is a fee added to your bill that is essentially a service fee the restaurant charges for their server to open the bottle, for their glasses and for the opportunity to bring the bottle in.

While there are roughly 800 licensed



BYOB in their restaurants //F .

restaurants in Edmonton proper, fewer than 100 have been granted the BYOB license. When you look at the list of restaurants that permit BYOB, it's a rather interesting list. Though some from the higher and fancier reaches of the food business such as Normand's and Thai Valley Grill have the amendment, most are the cheap and cheerfuls of the world. These include Chili's, Olive Garden, Red Lobster and Kelsey's.

I contacted several of the restaurants that allow it and asked if they had particular restrictions and what they charged for corkage. Il Forno, Gabbana, Louisiana Purchase and Normand's each charge \$15 corkage per bottle with no other restrictions. Olive Garden could not offer a confirmed price but said it is either \$15 or \$20 per bottle. The Keg seemed equally unsure as to exact prices, tossing out \$16 and

\$17 as potential corkage fees.

"For economic reasons" is the reason Hans Kuhnel of the Creperie-which has a BYOB license—said he got the amendment. He added that he made the decision "because we didn't know how many other restaurants would get the license, [and] we wanted to make sure we offered a service that others did."

At the same time he says, "It doesn't make sense for someone to bring in wine as our mark up is very reasonable." He notes that his restaurant's corkage fee is \$15 per bottle and has had fewer than three people in the last year bring in their own bottle of wine.

Jenny Kachkar of Tazza Mediterranean Café said she wanted to make her restaurant as accessible as possible. She commented that, "As a smaller restaurant, we do not have the privilege of stocking all the wines that go well with our dishes. We want our guests to feel comfortable bringing in special wines."

Jenny's brother Richard Kachkar, who runs the restaurant on a daily basis, says he charges a \$10 corkage but when it comes to regular customers he'll often waive it. He explains that "good customers who come in will often buy another bottle of wine after they finish theirs," before asking rhetorically, "Is it really detrimental to your business to offer this to your customers?"

Learning why some restaurants allow BYOB proved to be relatively simple, while attempts to contact restaurants that chose not to remained unanswered for weeks.

Eventually, I found myself in one of the unresponsive restaurants waiting for some takeout for my family. The owner came out, sat down and we had a pleasant chat during which the BYOB item came up. Having spoken with him about it before I knew that he was adamantly against the practice, so I asked him why he did not respond to my email. He told me he was going to but his wife told him not to. "You don't want to get in the middle of this," she said. "it's too controversial." He told

me he wouldn't respond on the record.

His arguments against allowing customers to bring in their own bottles of wine are illuminating, however. He says he invests a tremendous amount of time, energy and money ensuring that his wine list is eclectic, well matched for the food he offers and reasonable in price. Someone bringing in a bottle devalues that investment of time and energy.

Bringing in a bottle also devalues the restaurants choices, the artistic collaboration between its chef and sommel.er. It could also affect the restaurant's bottom line.

One restaurant owner willing to comment, under the condition of anonymity, put it rather bluntly: "I can't honestly think of a situation where it would be a good thing from the restaurant's perspective. I would imagine that what lit tle liquor sales that you do have would be non-existent with a BYO license."

When asked why her restaurant had chosen not to pursue the license extension she said, "With our extensive wine list, it really didn't make sense to allow guests to bring in their own."

Those restaurants that allow customers to bring their own wine consider the practice a harmless bit of customer service and something they're pleased to provide to their guests, while others see it as encroaching upon their territory, limiting their ability to craft an. evening from start to finish controlling all the colours on the palette-not to mention the possible effect to the establishment's bottom line. But while feelings might be strong about the change in policy by the Alberta government, consumers haven't rushed to take advantage of the new law, which means that the real controversy over the decision may be yet to come.

#### DNCINE

CHECK OUT VUEWEEKLY.COM FOR A LIST OF AREA RESTAURANTS OFFERING THE BYOB SERVICE

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# Classic cuisine

#### Café de Ville remains one of the city's best

PETE AFSROCKERS

Having written about the food scene in this city for nearly two decades, Pete Desrochers left for Atlanta, GA, for a number of years before recently returning. Vue Weekly is happy to welcome him back.

t was like old times, getting together with Irene and Romana, my two longest-standing restaurant review buddies of years gone by. And get together we did at Café de Ville.

I remember it as one of the better restaurants in Edmonton, with a nice European décor, the fireplace along ded red and yellow bell peppers. the wall, the jazz music playing softly, and a fairly impressive menu featuring creative culinary treats.

Fortunately, not much has changed. Café de Ville remains one of Edmonton's better dining options for either lunch or dinner. Yet you can feel just as comfortable in blue jeans and a nice shirt as you can in a jacket and tie. The dining crowd here is highly eclectic.

Appetizer choices range from bouillabaisse, to smoked salmon, mussels, escargots and baked Brie, ranging in price from \$13 to \$15. Bouillabaisse was very tempting, as it featured fresh fish, prawns, scallops, mussels

and other goodies in a Pernod saffron bouillon.

It would have been ideal on a cold, blistery evening. However, as there were three of us, we decided to share the Crab and Corn Cakes. Four round crab cakes were artistically presented with shred-

their choice of pastas and went for the Cran-Pesto. Finely-diced chicken, peppers, leeks, pesto, spinach, feta, tomato and sun dried cranberries were served with garlic, olive oil and white wine over penne.

To be honest, this dish did very little

Café de Ville remains one of Edmonton's better dining options for either lunch or dinner. Yet you can feel just as comfortable in blue jeans and a nice shirt as you can in a jacket and tie. The dining crowd here is highly eclectic.

I refer to them as crab cakes because crab was indeed the dominant ingredient—as it should be. The cakes also had sweet corn, peppers, dill, panko and lemon basil aioli. Panko is an Asian version of breadcrumbs, often used atop casseroles while aioli is a condiment traditionally made with olive oil and garlic. However other spices and seasonings can be added, as was the case here. The taste of crab was sweet, yet distinctive, and the elegant texture was befitting a quality appetizer. It was enjoyable, stimulating our taste buds and our appetites.

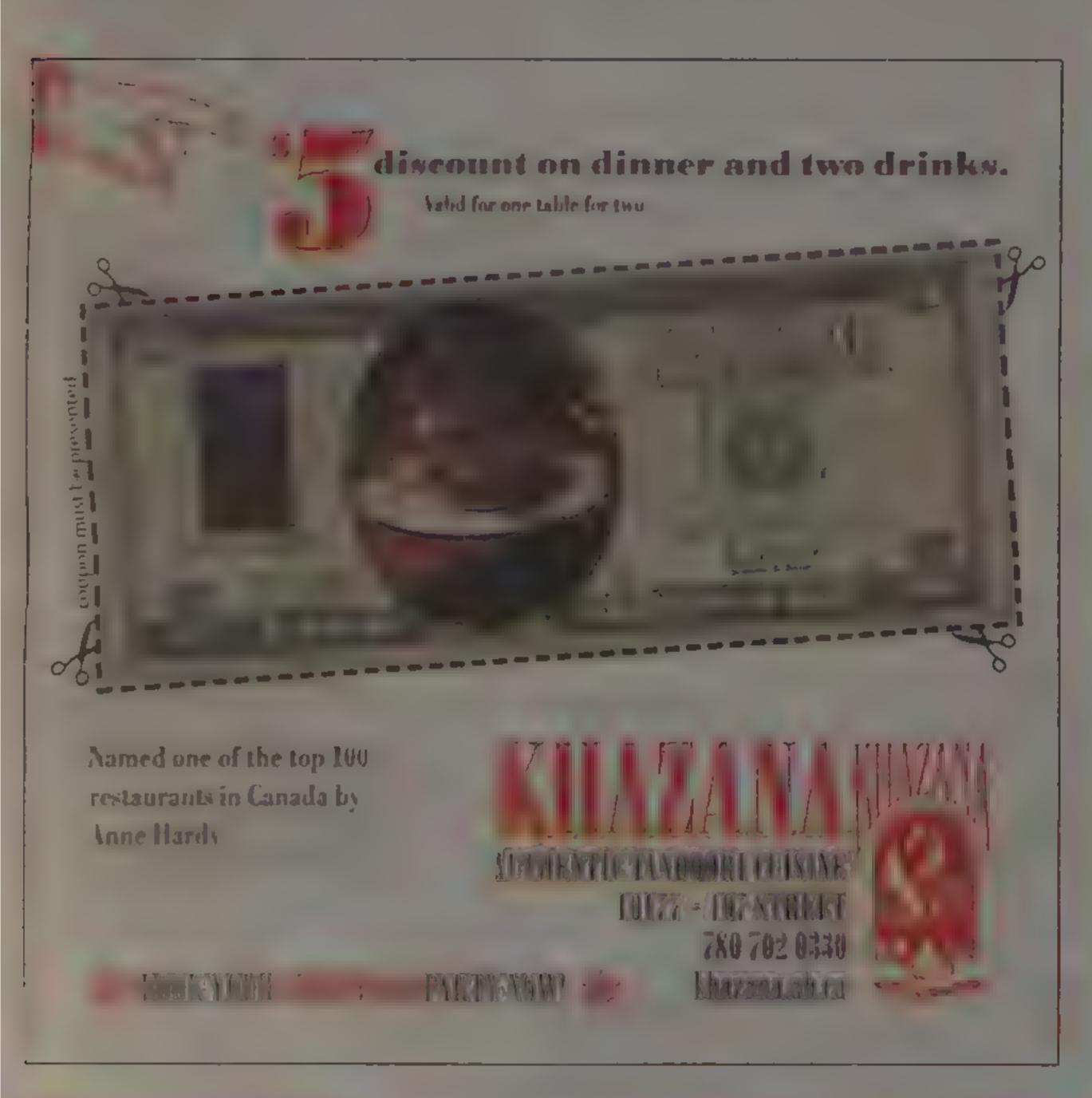
For an entrée, Irene selected from

for either Irene or me. Irene found it on the bland side, and not particularly substantive in terms of the richness of ingredients. To me, there was neither harmony of flavours nor complexity. Rather, there were various isolated tastes that were weak and dominated by peripheral spicing. All pasta dishes on the dinner menu are \$23.

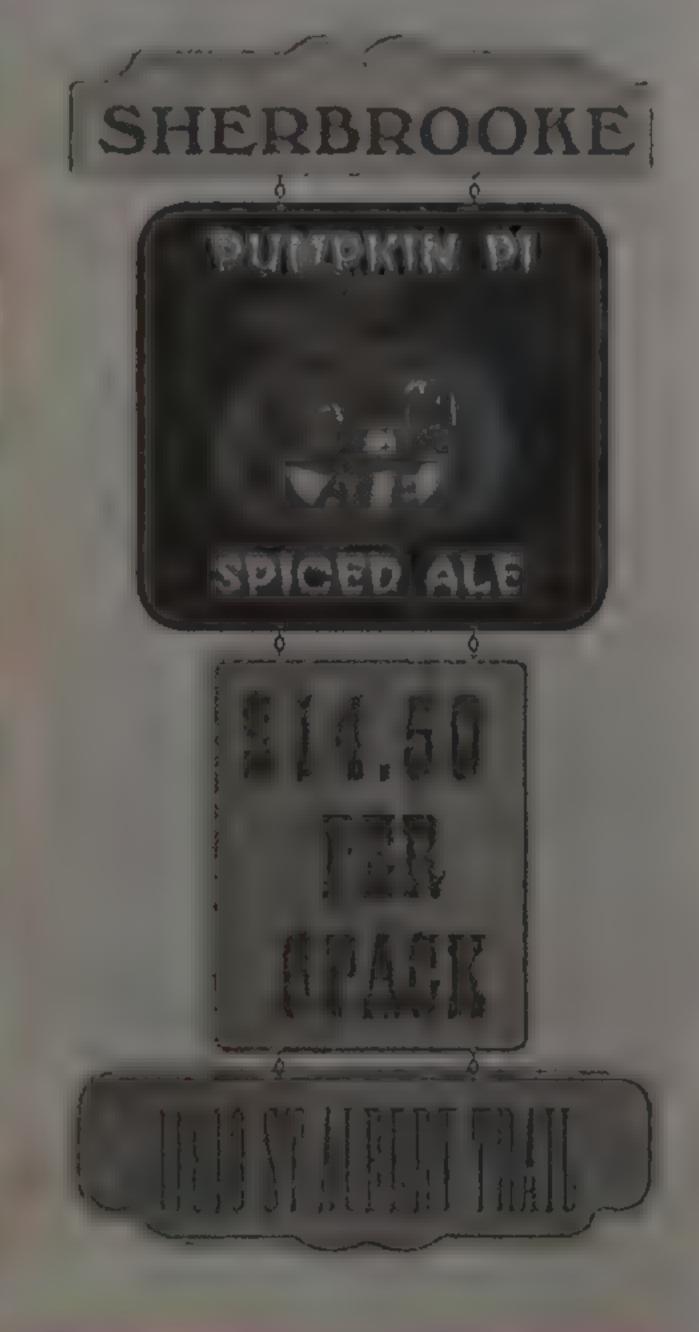
Romana and I did far better with our respective chicken dishes. She chose the Saltimbocca, which was a pan-seared breast of chicken, served with very nice proscuitto and seared with sage, wild mushrooms, shallots, garlic, white wine and cream. It was

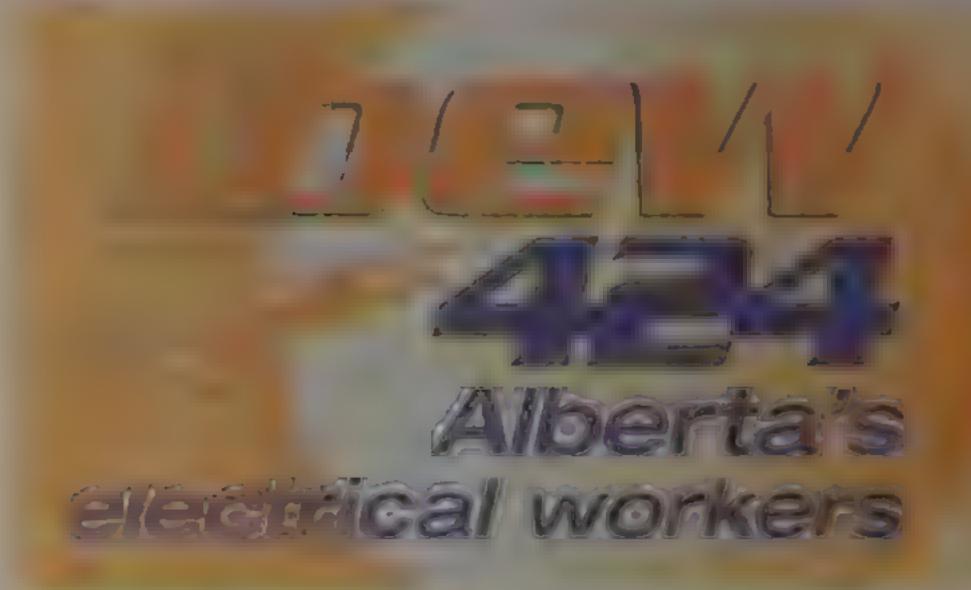


HELLO OLD FRIEND >> It's hard to go wrong with Café de Ville // Renee Poiner











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CARE FOR A DESSERT? >> Café de Ville's "esthetically picturesque" dessert tray "Renee Pointer

listed under "de Ville Specialties," and it was obvious why. The chicken was moist, flavourful and delightfully crusted. In terms of crusting, it was among the best I've encountered.

Romana chose to have roasted baby potatoes with a vegetable medley accompaniment.

My chicken was stuffed with wild boar bacon and a sundried roma, feta cheese, roasted garlic and spinach enhanced with an Amaretto tomato cream sauce. Now this was a far better harmonizing of rich flavours. The wild boar bacon definitely added its own dimension, but was a supportive taste, not an overpowering one.

Both chicken selections were \$28 and while mine had the exotic stuffing and is a choice I wouldn't hesitate to make again, there was still something about Romana's pan-seared chicken that took top honours.

In terms of wine, we shared an Australian Shiraz at \$27 per 1/2 litre. All house reds were the same price per 1/2 litre and \$9 per glass.

The three of us shared a pumpkin and chocolate cheesecake from an esthetically picturesque dessert tray offering a number of chocolate- and fruit-based delicacies. That and coffee made an ideal end to a fun evening.

Service, by the way, was outstanding. The young lady who served us was cheerful, attentive and anxious to please, yet she had the wisdom to leave us when three old friends, who haven't

all been together in years, decided to yak up a storm.

But then, hospitality and easygoing, friendly service is another thing I remember about Café de Ville which, despite one less than exemplary dish, earns high praise and my vote of confidence.

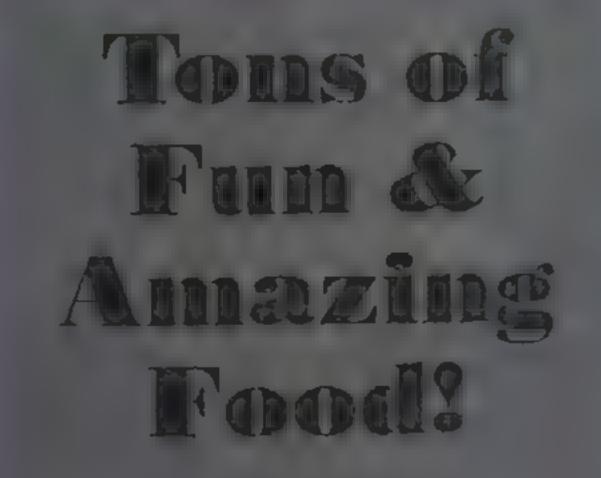
I'm delighted to be back in Edmonton for the next while, and to be writing restaurant reviews once again—and I'm honoured to be writing for Vue. 💟

MON - THU (47 30 AM - 10 PM); FRI - SAT (11 30 AM - 12 AZF) SUN (10 FAS - 2 PM) 8 (S PM = 10 PM)

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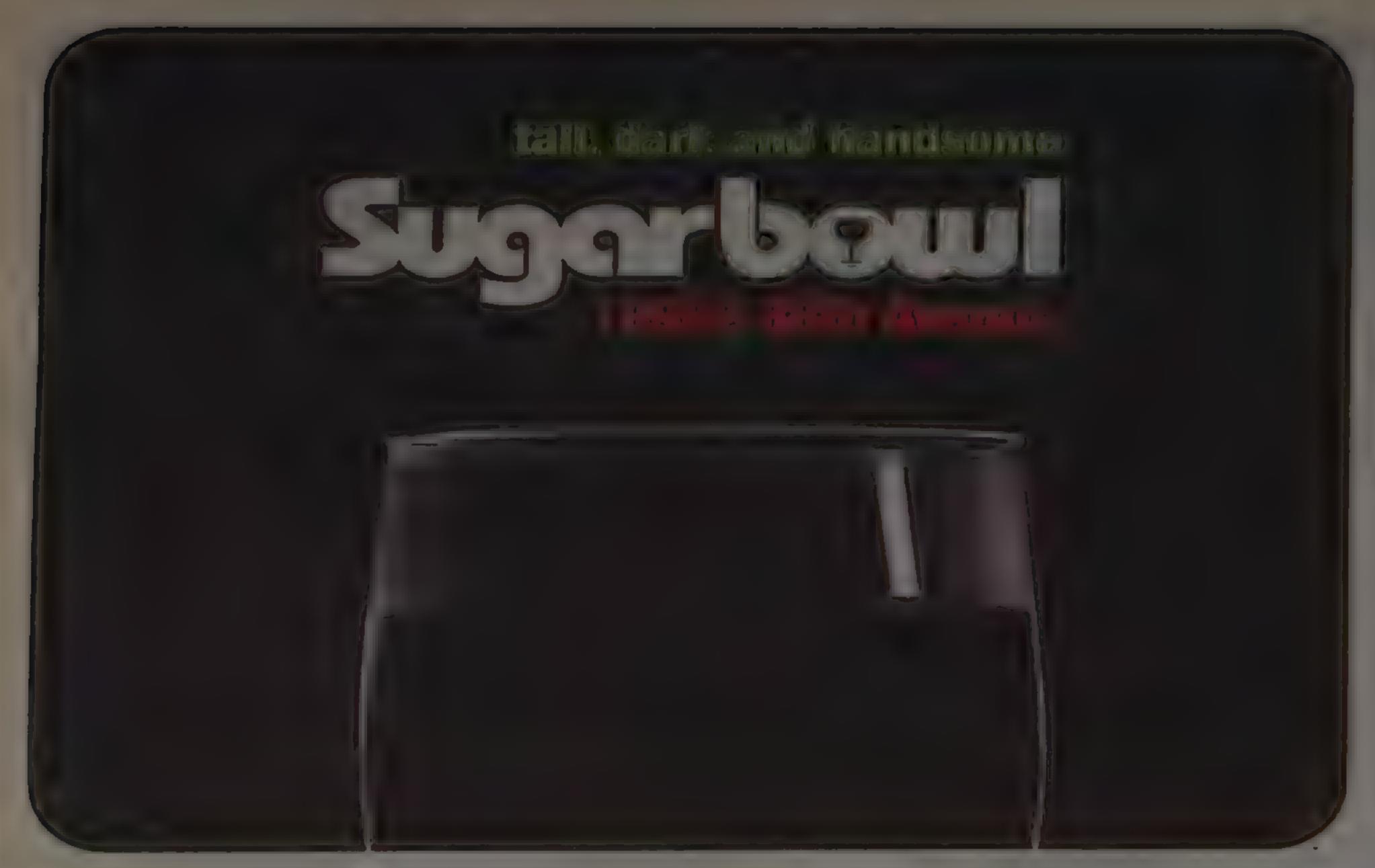
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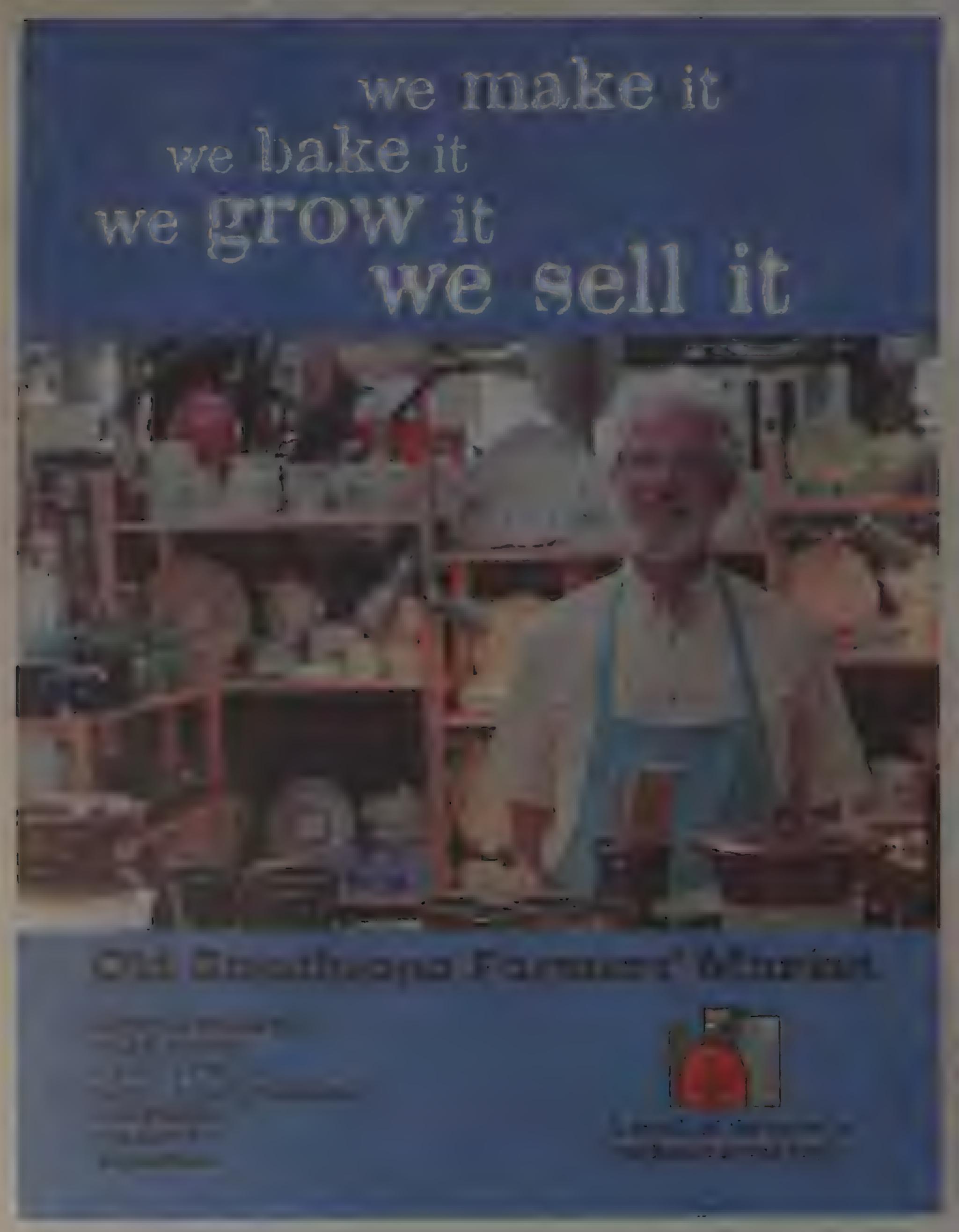
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#### HOW TO

## How to sear meat

Subjuted meat is the process of cooking the outside or surface of meat quickly and at a very high temperature. You are actually fast-cooking proteins and card-mobiling sugars on the surface to create a crust.

Searing your meat to a light crust enhances the appearance of your dish, as well as the flavour. However, contrary to popular myth, it does not specifically lock in the juices or preserve moisture.

#### PETE DESROCHERS

1. Set out your meat to reach room temperature. It takes longer to sear cold meat, and internal moisture gets absorbed into the muscle, rather than being exposed to meat fibres.

2. Pat your meat with a paper towel to remove as much surface moisture as possible, even if you've marinated it. Excess water will boil at 100 degrees C, but meat won't form a crust until it's much hotter. If you want, you can rub salt, pepper or additional dry spices into the meat, which will still be moist. The seasoning will help

3. Heat your pan as hot as possible. When adding a bit of vegetable oil, it should shimmer. If the pan isn't hot enough, the surface of the meat

form your crust.

may stick to the pan and tear.

4. Place your pieces of meat in the pan and allow each side to sear to your desired level. While some sear longer, I don't let any side sear more than about 15 – 30 seconds. If searing a whole roast, do 45 seconds to a minute on each side and remember to do the ends as well.

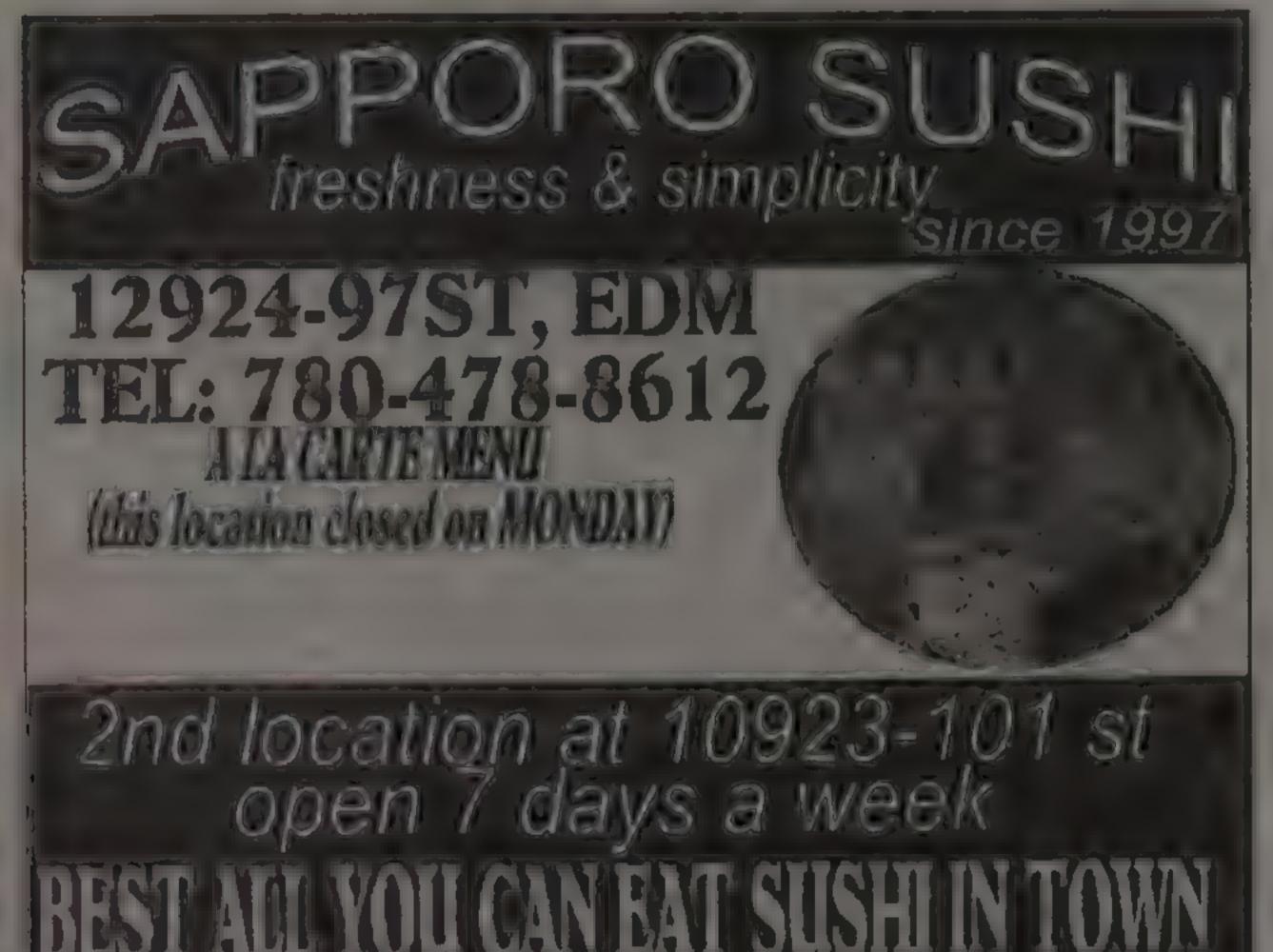
at all times as it reaches your desired colour. Too much searing will burn your creation. Sometimes thin pieces will start to curl. If so, just press the meat firmly to the pan.

6. Remember, you have only cooked the outside. Quickly reduce heat and continue according to your recipe or normal cooking routine.

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# Sailing into port

#### New and Old World-style sticky wines please the palate

Fall-bodied, sticky-sweet with layers : profile and general characteristics of ; vintages running the pocket book over ; the slow aging process, will mellow richness revealing raisin, caramel, : the wine. Ruby, tawny and late bottle : the hundred dollar mark. Characteristi- : from full, rich and tannic to smooth, chocolate and nut flavours in every sip: vintage (LBV) ports are popular styles: cally, these wines are extremely com- : complex and luscious. Buying a vintage to warm any cold winter's eve. Drink on the market made ready-to-drink. plex and concentrated with aromas and port is not for the impatient, though, with your favourite cheese, your family : Vintage ports are a style that need to : flavours of walnuts, coffee, chocolate : as they are known to reach their peak gathering over the holidays or simply in : be settled down in your cellar and for- ; and caramel in addition to berry fruit ; sometimes in 20 years or more and front of a warm fire. Ports are perfect

winter wines with character and complexity all wrapped up in a single bottle, and hopefully under the tree.

First a few facts: port is fortified wine. To be classified as a fortified wine, a grape-based spirit, something like brandy or aquardiente, is commonly used to make it. Tinta Roriz : aged up to 5 years. (Tempranillo), Touriga Nacional, Touriga 🗧 Franca, Tinta Cao and Tinta Barroca are : popular on the market with a variety of : on which style they prefer and will con- : add additional complexity grown specifically in the Douro Valley: styles within the category. Budget drink- is sistently produce either one style or the in northern Portugal for making these: ers can pick up a good quality tawny for: other. A step up in quality from ruby port, : of deliciousness is that port is wine and blended wines. Wine estates, called: about \$25. This is a blend of ruby and: these are also a step up in price, starting: It does oxidise. A general rule is that quintas, have tightly controlled legislation on production and are given quotas 🗧 gory, we move into a softer and smooth- 📒 While LBVs can be released from any 🗓 flavour and structure after one month, as to how much volume they can pro-

A few basic tips: the style of the port will give you an idea of the flavour : from 10 to over 40 years, with the older : the last century. The young wine, over : period after being opened. V

duce which guarantees better quality.

As well, you may need to get : ing in the cask. posit of sediment.

(3)11 added during the fermentation pro-: years of aging. These wines are sweet : and price-wise a bargain: a 1977 Colheita : mid-20s to well over \$100. One of the cess to halt the fermentation. In most: and simple, full-bodied and may have: will go for around \$100. cases, residual sugar is left behind to i some harsh alcohol on the palate. A i Traditional-style LBV ports are bottled i region in Australia called Rutherglen. be found as a lovely, sticky-sweetness 🚦 small step up in this category takes us 🚦 after four years and are unfiltered, im- 📋 They are producing Liquer Muscats and swirling on your palate. Although more 🔋 to the Reserve Ruby wines, made from 🚦 proving with age. Modern-style LBVs are 🔋 Liquer Tokays that have all the yummy than 80 grape varietals are permitted: higher quality wine, which are fuller-: filtered, aged six years and released ready: characteristics of port. Intense and fullfor the production of port, only five are: bodied wines with richer fruit and cask-: to drink having rich fruit and complex fla-: bodied, these sticky-sweet wines taste

> Tawny ports are probably the most : producers will usually have a philosophy : with caramel, toffee nuts and coffee to white port. Moving to the reserve cate- | around \$30 on the shelf. er product that has at least seven years: vintage, vintage ports are released: and the longer the port is aged, the of maturation in cask. The finest of all: only in exceptional growing years. I more delicate it is and therefore should the tawnies are with age designation: There have only been 12 vintages in be drunk within a 24 - 72 hour time

gotten about for a couple decades. : notes developed through oxidative ag- :

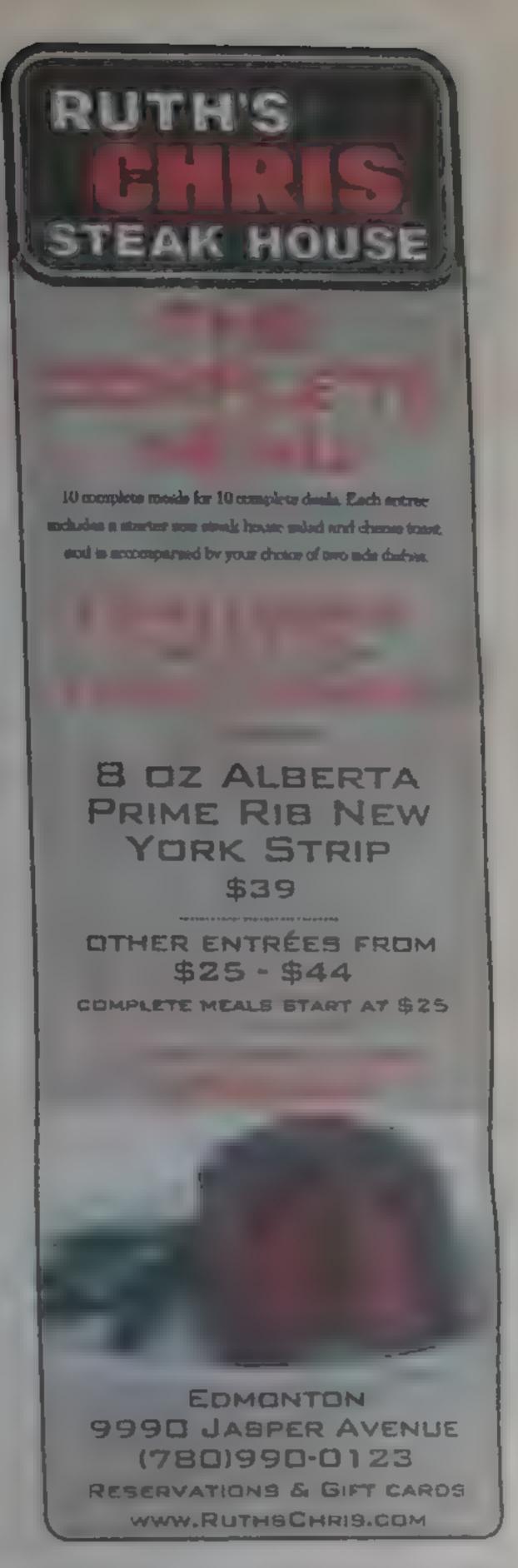
that decanter out with tradi- Colheitas are the syle of port the locals call their fortified wine port, so New tional style LBVs and vintage : drink. They are tawny ports but differ in : World nation labels will simply say ports, as they are unfiltered : the aspect that all the wine is from the : fortified wine on the bottle. Similar to and will throw a heavy de- : vintage stated on the bottle whereas : the Portuguese port style, South Aftawny ports blend the vintages to make: rica, California, Australia and Canada On the lower price end are: a product of the age designation. Aged: are producing top-notch fortified wines the ruby ports, which are pri- in cask a minimum of eight years, these is using different grape varietals such as marily sold with less than three : wines are dryer in style, ready to drink : Shiraz and Muscat. Prices range from

vours along with some grippy tannin. Port : of raisins, apricots and prunes along

start around \$80.

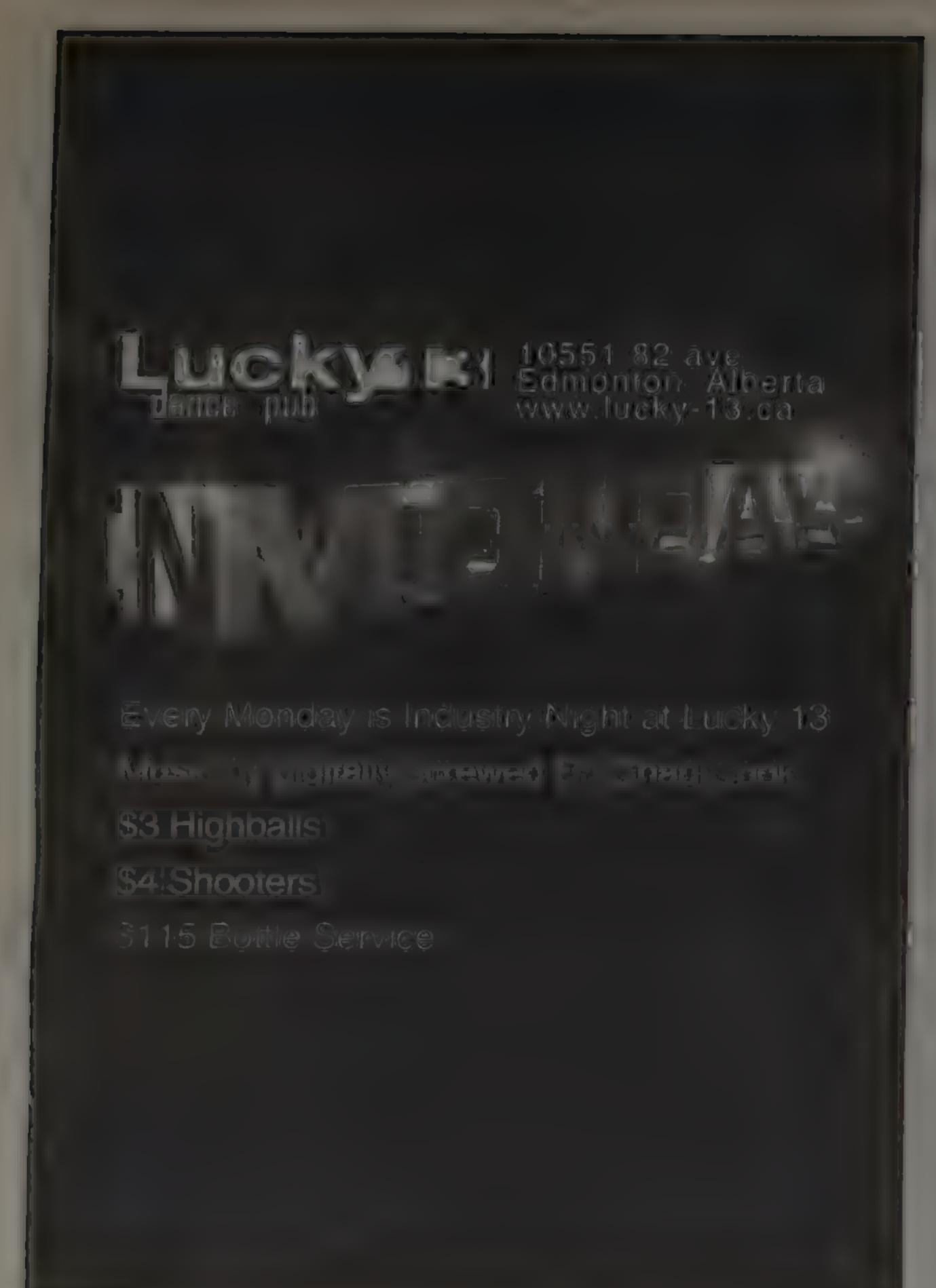
Portugal has the exclusive rights to : most unique products comes from a

A tip to take home with your bottle no port will maintain its freshness, full









PROFILE // JEFF KAO

# Tastes like chicken

Catering to vegetarians not easy in the land that beef built

JAN HOSTYN

A PAR WE STEEKEY GOLD

Imagine running a store that only stocks vegetarian items smack-dab in the middle of Alberta her femountry.

of Loma House Vegetarian Store, is trying to do But as he readily admits, it's not easy. "It's kind of odd, opening up a vegetarian store in Edmonton. People around here really love their Alberta beef."

Not that kao blames them He readily admits that even he's only a "part-time vegetarian." But he also stresses that you don't have to be vegetarian to enjoy vegetarian food.

Loma House opened up in February, in an isolated strip-mall on 23rd Avenue, not far from Costco. The store is ing that that also comes with its own set of challenges, but he's optimistic. "I can't say that it's been busy, but business is starting to pick up."

So what will you find in a vegetarian store? Kao says that his store is like "a vegetarian dim sum." It stocks the kind of foods you would typically find at a dim sum, only all the items are completely vegetarian. They're also frozen.

The wall of freezers at the back of the store are stocked with over 50 items,



I'LL HAVE THE VEGETARIAN MEAL >> What's that? They're all vegetarian? // lan Hostyn



# We're pleased to announce the re-opening of

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TEXTURED VEGETABLE PROTEIN >> Ready for you to take home // an Hostyn

and include everything from BBQ pork buns to sticky rice to sweet and sour pork ribs—all completely meat-free, of course. There's even veggie bacon, veggie pork chops and veggie salmon. All the products are made with textured vegetable protein or TVP, to simulate the texture of meat.

"Our Imperial Chicken looks like chicken and tastes like chicken. The only difference is that it's not chicken."

The freezers are full of individual items, like the Imperial Chicken, but there are a few combo dinners, too. If you grab a tray of sweet and sour pork with rice, you simply have to heat it up. Kao says it's like a TV dinner—complete and instant. You don't have to worry about what to serve with it.

Loma House does carry a few dry goods, as well. The shelves are home to a variety of seasonings and sauces (like plum and Tomyam), and you'll even find different types of soy protein on them. Very specific types, like bags of imitation chicken, bags of imitation chicken huggets. There's also an assortment of teas, including flowering ones. "The tea has dried flowers in it

and, when you pour in your hot water, the flowers actually bloom," Kao explains. And there are also a number of tea sets to go with the teas.

"The shelves are a bit empty right now. We're focusing more on the frozen items to start. But once demand starts to pick up, we'll bring in more variety."

Loma House isn't just a store, though.
You can also check out their bubble
tea selection, or sit down and snack
on some vegetarian sushi.

This is the first Loma House in Edmonton, but there are already eight stores and a restaurant in the Toronto area. It started there over 20 years ago, and now there's a factory that makes all the food. "The Toronto stores have a much bigger selection, both in frozen and dry goods, but I'm hoping to gradually increase the number of items I carry."

And again, Kao reiterates that you don't have to be vegetarian to enjoy his food. You certainly can be, but if you love your Alberta beef, there's no reason you can't enjoy both.

16FF KAO LOWA HOUSE VEGETAR AN STORE 9142 - 23 AVE, 780 465 8331









# Mow That's Malian!

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- B. ANTIPASTO TRAY: Bruschetta Olives Artichokes Roasted Peppers and more
- C. \*DELI MEAT TRAY: Capicollo (hot or mild) Genova

  Salami (hot or mild) Mortadella Choice of Black Forest or

  Honey Ham Choice of Turkey or Chicken

  (\*Combination of deli means and cheeses also are side)

  SERVING SIZE: Small \$40 Medium \$1 Large \$65
- D CHEESE THAY Provolone Asiago Mild Cheddar •

  Marble Havarti Jalapeno Dried Fruits and Almonds

  I\*Combination of deli meats and cheeses also available:

  SERVING SIZE: Small \$40 Medium \$50 Large \$5
- VEGETABLE & DIP TRAY: Broccoli Cauliflower Carrots •
  Celery Stick Cherry Tomatoes Radish Bell Peppers Dip
  SERVING SIZE. Small \$40 Medium \$50 Large —
- F. FRUIT TRAY: A selection of seasonal fruits
  SERVING SIZE: Small \$40 Medium \$50 Large \$15
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# FAILI STYLLE

# THIS SEASON, WE TOOK A PAGE FROM A SCIENCE FICTION NOVEL.



Once upon a harrowing time, on a faraway planet, there lived a man with fine taste ...

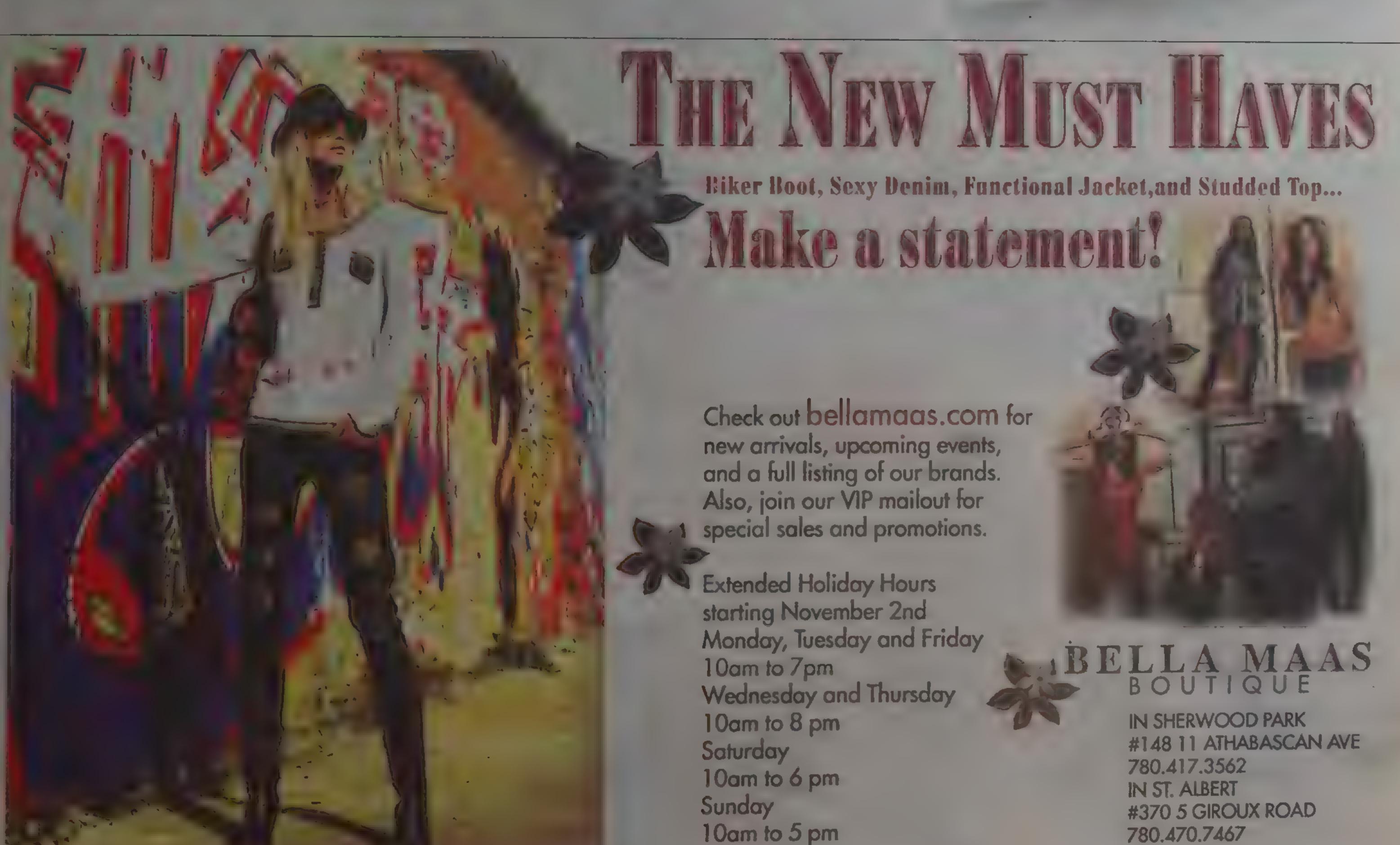
Cotton Fields shirt and jeans Colt jacket (C'est Sera)

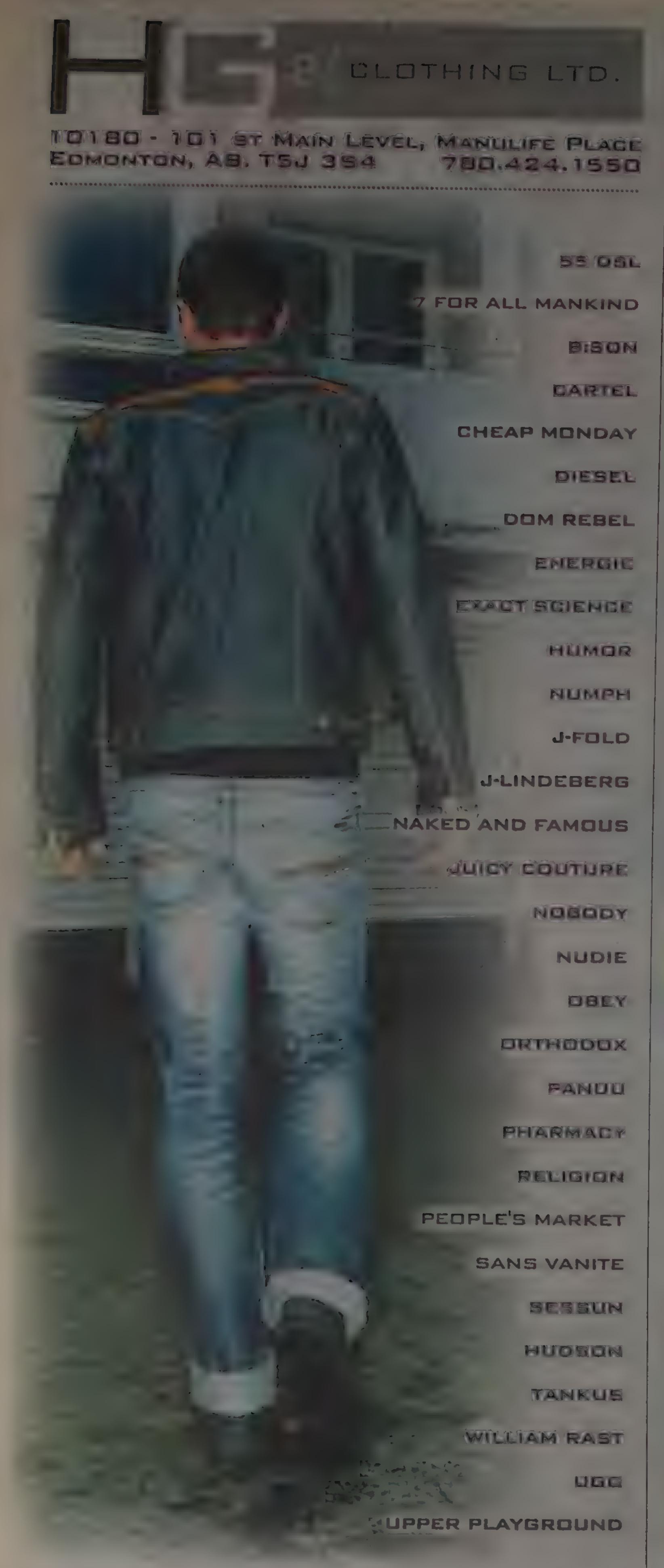
... and a woman with out-of-this-world fashion sense.

Makers of the True Original jean Part Two shirt; Solola reversible jacket Nine West shoe (C'est Sera)







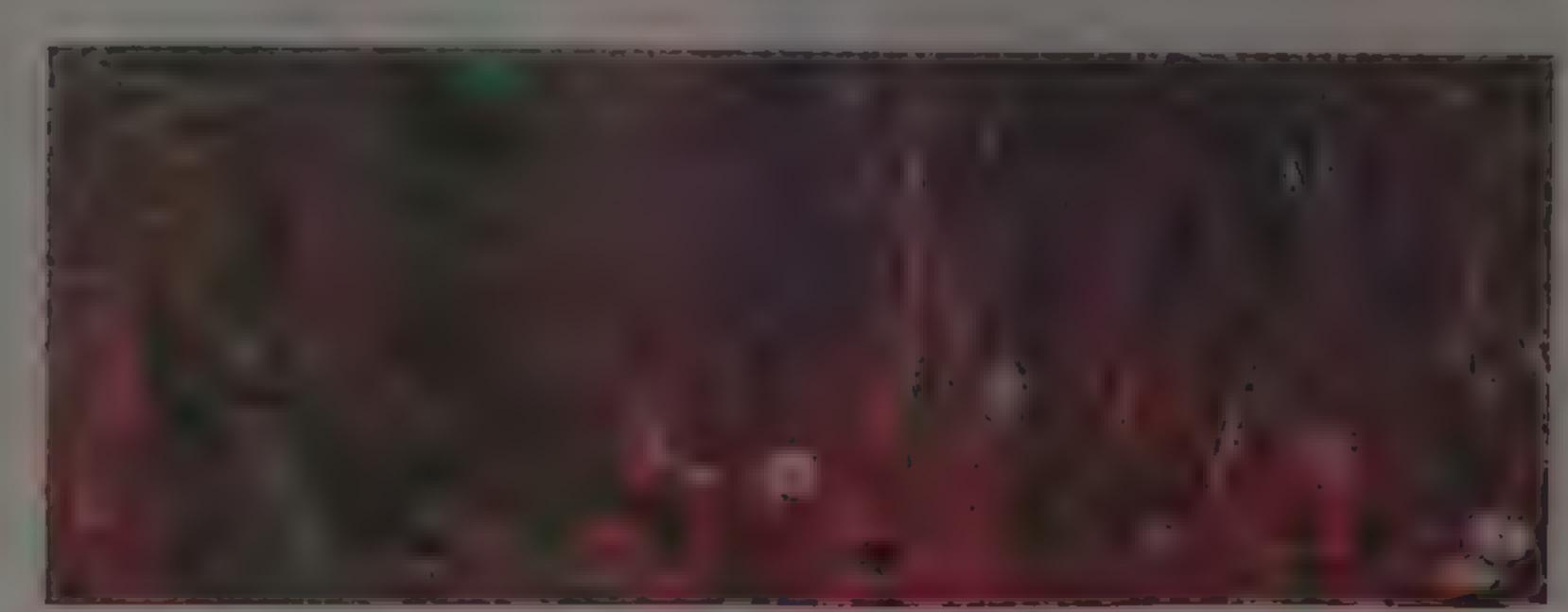




## ... THEY ARE FROM WARRING ALIEN COLONIES!

People's Market jacket
Tankus top
Diesel jean (HG2)
Timberland boot (C'est Sera)

Nobody jean and T-shirt Orthodox jacket Obey scarf (HG2)





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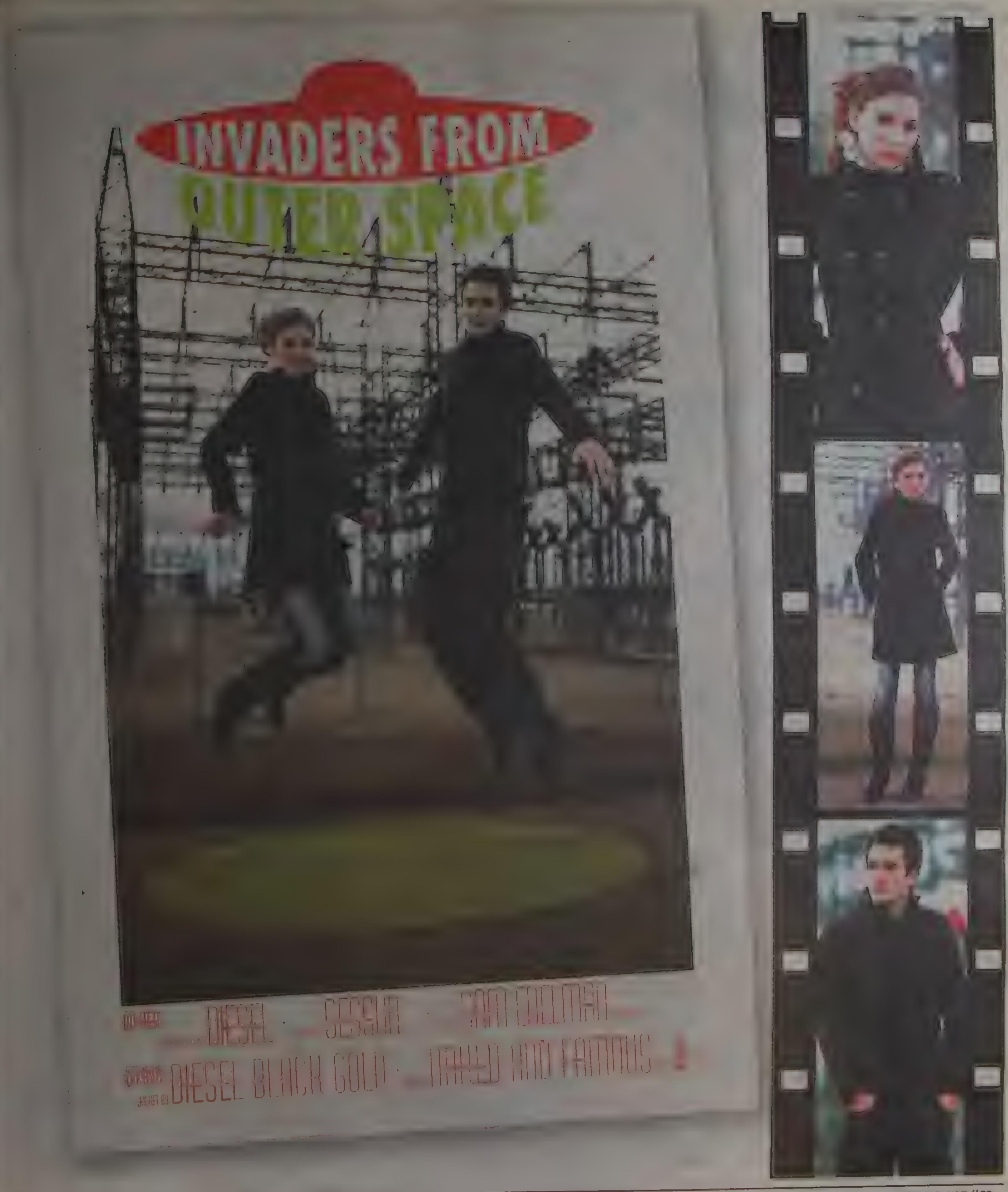
For just \$20, take advantage of savings on lift tickets at Marmot Basin, Hotels, Shops, Restaurants, and many more activities in and around the Jasper area. Go to www.aBetterPlaceTo.com to get your own today.

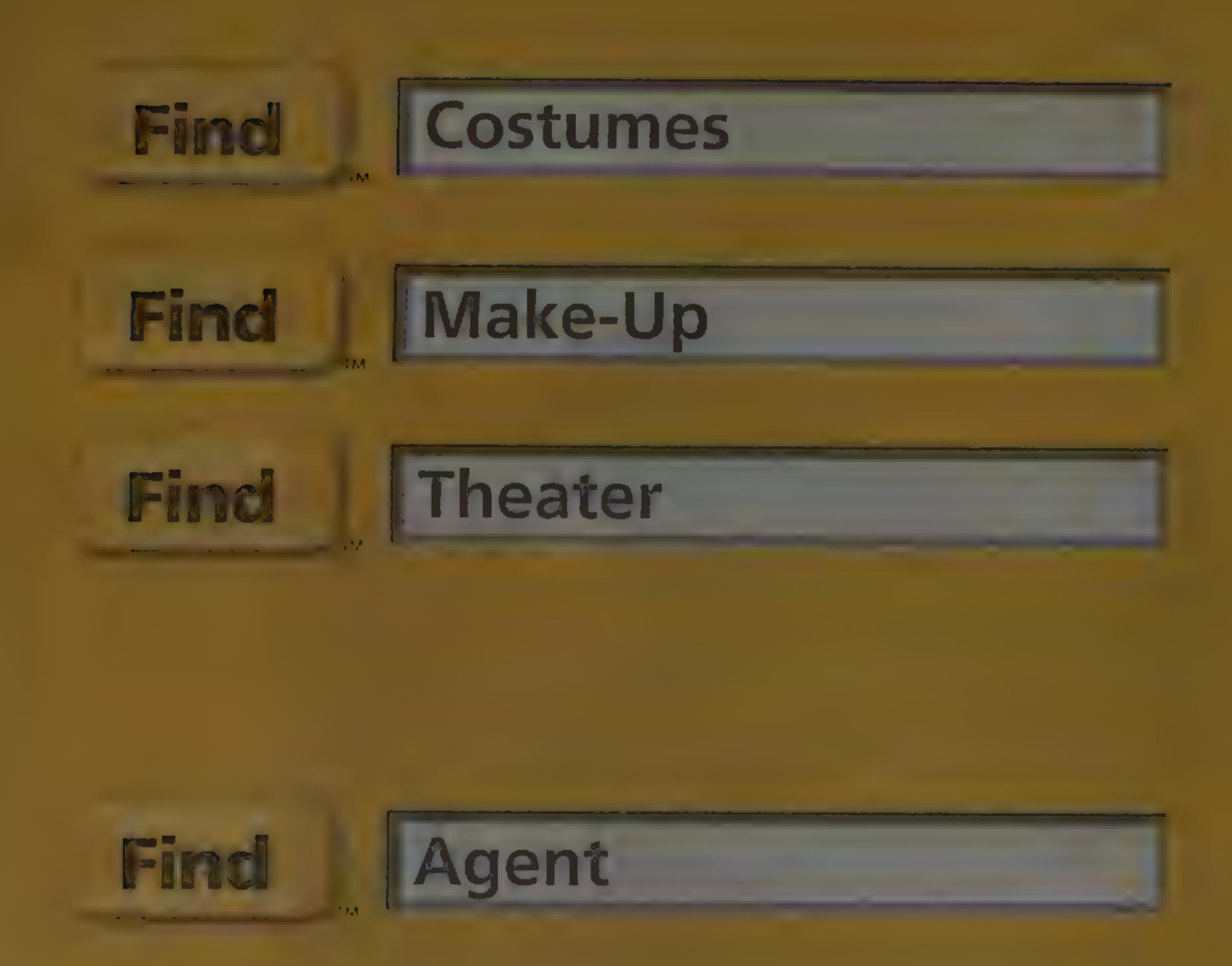
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# CHECK OUT THESE OTHER TITLES BY THE SAME AUTHOR!

PHOTOGRAPHY BY FRANCIS TETRAULT LOCATION STYLING BY RENEE POIRIER

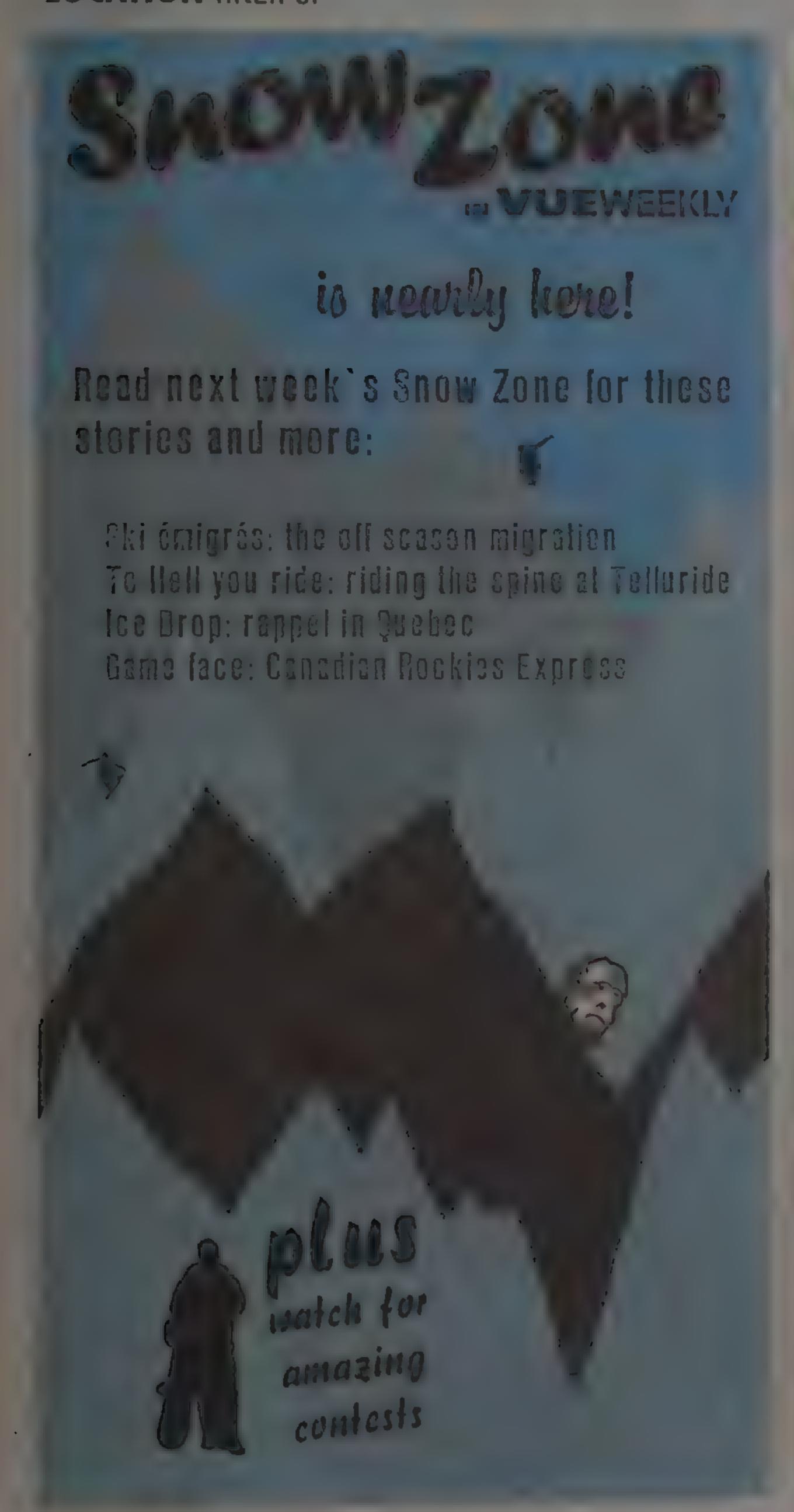
MODELS BY COURT AND MATT
AGENCY BY MODE MODELS
SALON BY BLUNT SALON
HAIR BY SARAH THIELE
MAKE UP BY CHRISTINA KELLER
LOCATION AREA 51



ON HIM:
Bauhaus jean
Cotton Field sweater
Horst Düsseldorf shirt
(C'EST SERA)

ON HER:
Makers of the True Original jean
Part Two shirt
Nine West shoe
(C'est Sera)





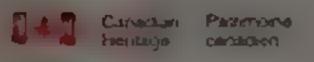


A garden is more than a thing to tendit's a destination











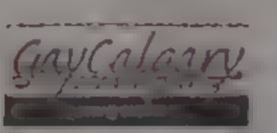














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Edmonton's Queen And & Sultaine Festivol

#### The Quality Body NOVEMBER 13-21 2009

Welcome to Exposure 2009. Year three seems a milestone in many ways: We're no longer an emerging festival, we've come into our own. Our theme, sexing and sizing queer bodies, is exactly right for us at this time--growing into our own and testing our boundaries.

We've decided this year to go commando! We've lost last year's underwear theme and will be sporting hankies this festival. Be sure to read up on your hankie code—we will not accept responsibility for any mixed

Check out the full program—the festival promises (and we always keep our promises) to challenge your assumptions and push against your boundaries. On behalf of the board of directors of Exposure: Edmonton's Queer Arts and Culture Festival, enjoy every little bit, and the bigger bits, too.

Jennifer Alabiso, Exposure Festival Chair

### LOUID & QUBE

Friday, November 13 & Saturday, November 14, 7:30 p.m.

La Cite Francophone #130 8627 91 Street

\$25 advance / \$30 door / www.tixonthesquare.ca

Produced by Guys in Disguise and Workshop West Theatre. The longest-running queer arts showcase of its kind in western Canada, Loud & Queer is an inter-arts celebration of all that is emerging and fabulous in the world of queer culture. Hosted by Darrin Hagen and Kristy Harcourt. Curated and directed by Darrin Hagen. Starring Harvey Anderson, Nadien Chu, Linda Grass and Branden Martin.

#### Sex, Drugs, & Rock 'n' Roll with THE BOYPHIENDS!

Friday, November 13, 4:00 p.m. - 9 00 p.m. Pride Centre of Edmonton, 9540 - 111 Avenue Free / All Ages

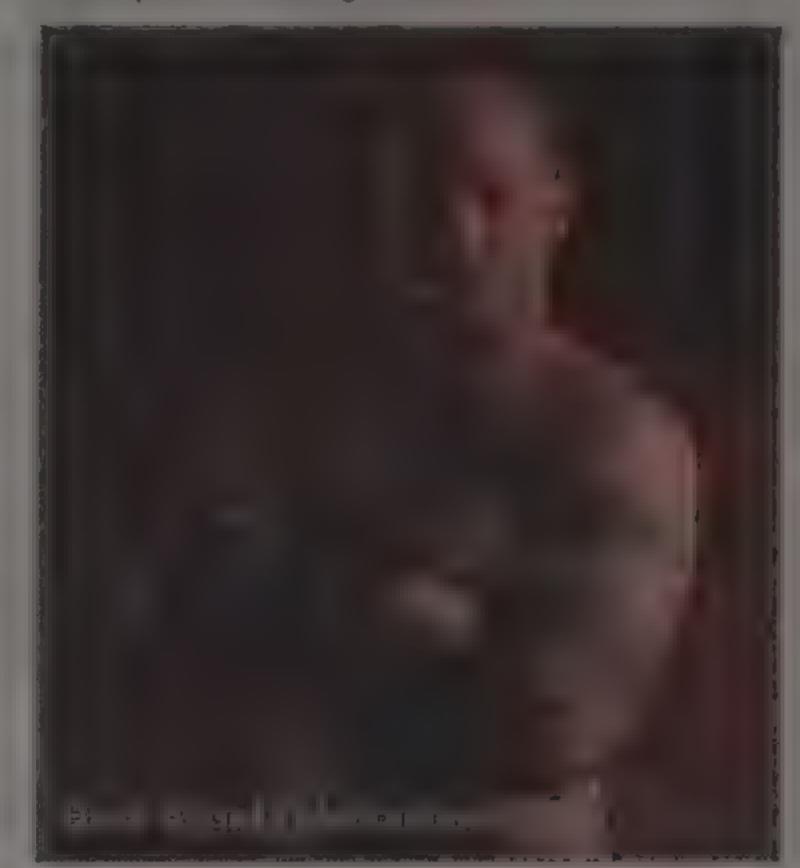
Join the Pride Centre of Edmonton along with the STD Centre for a postivily rockn' night of music, sex and drugs featuring Edmonton local queer indie fav Centre brendan@pridecentreofedmonton.org.

Presented by the Pride Centre of Edmonton with the STD Centre

#### The Best of Buck Angel: Film Screening

Friday, November 13, 8.p.m. Reception with The Traveling Tickle Trunk / Cash Bar 8:45 p.m. Doors / Film 9 p.m.
Metro Cinema at Zeidler Hall, Citadel Theatre, 9828 101A Avenue / \$10 (Metro Passes Accepted) 18+ / Adult themes and nudity

Buck Angel, the first female-to-male transsexual pornstar has created a Best of Buck reel exclusively for Edmonton's Exposure audience. WOOFI Join Buck as he hosts the screening, answers your questions and gives his thoughts on his work while giving you behind-the-scenes stories from the making of the films. Event Sponsor, Traveling Tickle Trunk



#### Meat and Greet

Friday, November 13, 11 p.m. to 2 a.m.
Boots, 10242 106th Street ("A few steps to get in.)

in the flesh at Edmonton's oldest and much beloved gay bar. Crah a heer grab a bear and help Exposure kick off our 3rd annual festival.

#### Printed Matters: Queer Curator's Reception

Saturday, November 14, 2 p.m. to 4 p.m. Education Space, Art Gallery of Alberta #100 10230 Jasper Avenue

Meet the artists and curators Juniper Quin, Stephen Shaw, and Jolanda Thomas as they explore queer expression through printmaking. In partnership with the Institute for Sexual Minority Studies and Services, the Art Gallery of Alberta and SNAP.

#### Imaging Salon

with Buck Angel and Cindy Baker

Please bring your own supplies.

Saturday, November 14, 3 p.m. to 6 p.m.
The ARTery, 9535 Jasper Avenue
\$5 suggested donation / Adult themes and nudity
Sculptors, drawers, sketchers and photographers — don't miss this once-in-a-lifetime opportunity to work with live models Buck Angel and Cindy Baker. Angel and Baker will inspire you to create.

#### Roller Derby Match

Saturday, November 14, Doors at 7 p.m. / Derby at 8 p.m. Kingsway Hangar, 11410 Kingsway Avenue \$10 in advance / \$15 at the door

Come watch the E-Ville Dead (Edmonton's very own all-star team) take on Vancouver's Terminal City! Advance tickets for sale at Happy Harbor Comics, NABI in St. Albert, or online from rollergirl.ca.

#### Really Big Show

Sunday, November 15, 7 p.m. to 11 p.m.
Steamworks, 11745 Jasper Avenue

(\*Three flights of stairs, narrow hallways and passages.)

18+ / Adult themes and nudity

Last year you explored the bathhouse. This year it is time to play! Come flirt, fool around, flitter in and out. Bring your bathing suit-or not. Performances by Buck Angel, Cindy Baker and guests.

Venue Sponsor: Steamworks

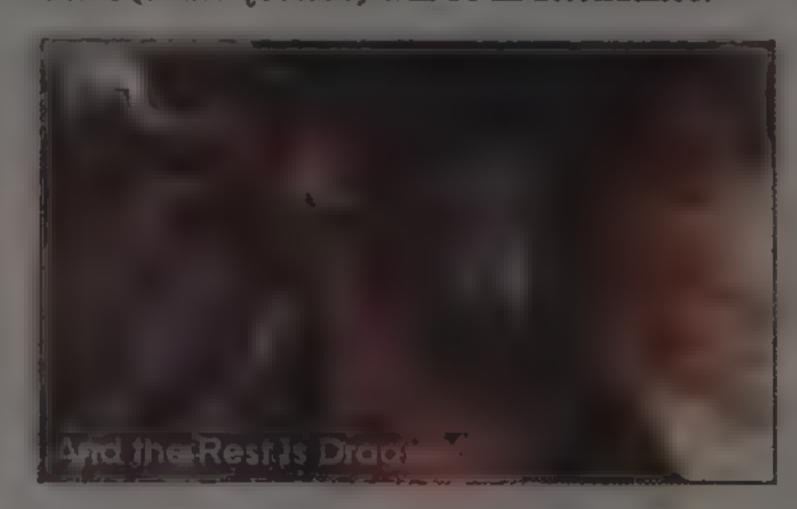
#### World Premiere of And the Rest is Drag

Screening with invasion-Lesbian Beauty Queens Monday, November 16, 8 p.m.

Metro Cinema at Zeidler Hall, Citadel Theatre, 9828 101A Ave \$10 (Metro passes accepted) / 18+

Reception to follow in lobby.

locally made documentary featuring the Alberta Beef Drag King Troupe. The film contemplates gender from the perspective of folks who consciously and politically queer their gender. Directors in attendance. Screening with Invasion-Lesbian Beauty Queens, a look inside a series of beauty pageants that took place in the UK. Pageant host and organizer Valerie Mason-John (a.k.a. Queenle) will be in attendance.



#### Busting Loose... Shed Your Labels@ Prism's Open Stage

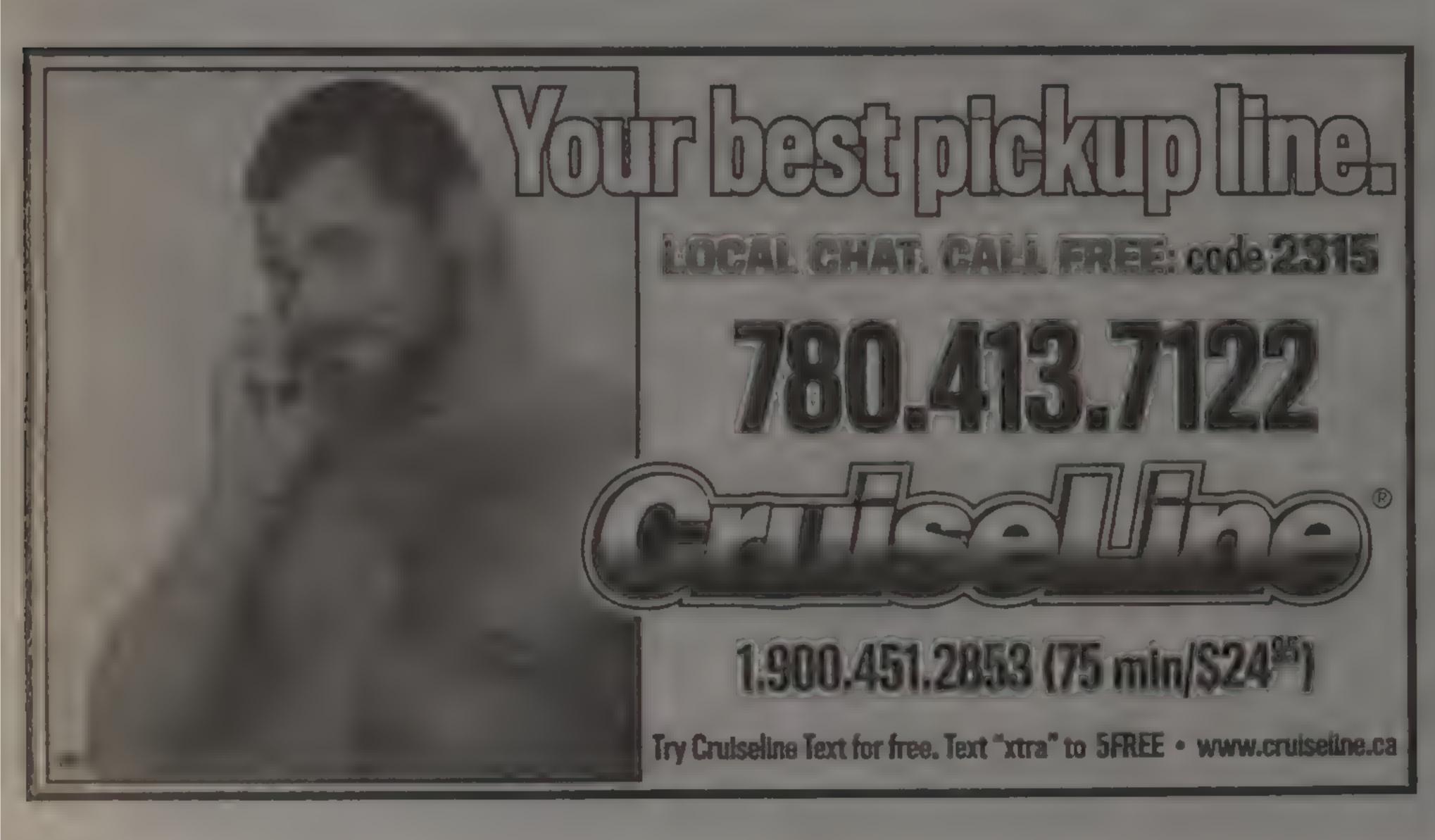
Tuesday, November 17, Artist sign up 7 p.m. /
Show at 8 p.m. / Prism, 10524 - 101 Street (entry at rear)
18+ / Free

Come down to Prism for a night of local song and visual art by members of your own community! For more info contact Vajenna Robertson at all4levi@hotmail.com.

#### Brightening the Rainbow: Philanthropy & Fostering Edmonton's LGBT Community

Wednesday, November 18, 5 p.m. to 7 p.m. Edmonton Community Foundation, 9910 103 Street (\*Access via alley.)

Free - donations to the ECF's Rainbow Fund are welcome
Learn how you can help grow Edmonton's LGBT
philanthropic community. Engage with award-winning filmmaker Trevor Anderson as he discusses
the realities of working as an filmmaker in Edmonton. And join vice-president of philanthropic
advisory services at TD Waterhouse Canada,
Jo-Anne Ryan, in a bold discussion about LGBTrelated philanthropy. You'll also enjoy a special
screening of Trevor Anderson's film The Island.
In partnership with the Edmonton Community
Foundation's Rainbow Fund.





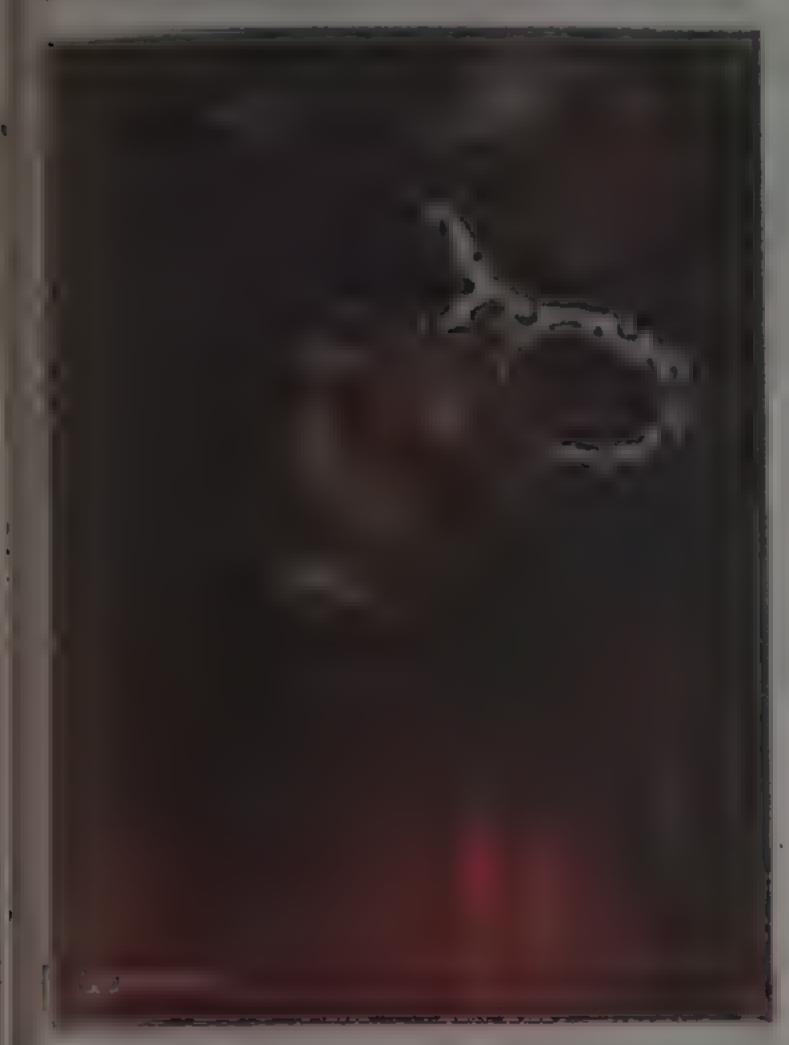
#### , Sleigh Me Too: of Chocolate Sleigh Ride

1 11y November 18, 7 p.m. TELEVISION Park, Fox Drive and Whitemud Drive Med at the train station / require a high step up.

your loved ones to Fort Edmonton Park 1 (ne hour sleigh ride that includes hot late and a story. Everyone is welcome.

#### Our Queer Bodies: A Discussion

- ' 11 vernber 19, 5 p.m. to 7 p.m. University of Alberta, Telus Centre, room 150 A lively panel discussion focusing on issues of iv image and queer-identified people, with Brian Francis and Cindy Baker Co-presented by Exposure and the Institute for Sexual Minority Studies and Services.



#### INSIDE OUT: Celebrating who we are

Friday, November 20, 10 a.m. - 10 p.m., All day intensive workshop. Email ted@exposurefestival.ca for more information.

Space is limited.

Exposure is proud to be working with international artist and facilitator Valerie Mason-John (a.k.a. Queenie) to present a workshop for visible minorities: INSIDE OUT. This is a unique opportunity for visible minority queers to explore their identities in a creative and dynamic way.

#### Queerly Lain Nothing New Salon

Friday, November 20, 7 p.m. to 10 p.m. Jubilee Auditorium Rehearsal Hall, north entrance \$5 suggested donation

This diverse and independent, multi-disciplinary performance event explores the idea that queerness has always been around and features performances from Althea Cunningham, Hiromi Goto, Vivek Shraya, Derek Warwick, and a troupe working with international artist and facilitator Valerie Mason-John (a.k.a. Queenle). Hosted by Laurie MacFayden and Joshua Carter. Join us after the show at LEVA for a reception 10 p.m. to midnight. Event Sponsors: HIV Edmonton, Pride Centre of Edmonton

Venue Sponsor: Jubilee Auditorium

#### Brian Webb Dance Company:

The Effects of Sunlight Falling on Raw Concrete

Friday, November 20 & Saturday November 21, 8 p.m. John L. Haar Theatre, MacEwan University, 10045 155th Street / \$19.75 students & seniors, \$29.75 general admission / www.tixonthesquare.ca

This new work, by Brian Webb and collaborators Nancy Sandercock and John Belucci, was inspired by looking through architectural books featuring the works of Renaissance artist Michelangelo and contemporary Japanese architect Tadao Ando.

#### Brian Francis - Reading Fruit

Saturday, November 21, 2 p.m. to 4 p.m. Edmonton Room, Stanley Milner Library #7 Sir Winston Churchill Square

Canadian writer Brian Francis will be reading a selection from his award-winning book Fruit: A Novel About a Boy and His Nipples.



Freemasons Hall, 10318 100th Avenue, east entrance ("Limited Accessibility) \$5 door / 18-Think bright. Think street. Think gold. Surrounded by lights, beats, bass and dance. Be a part of the art, be embraced by commu nity. Eat, drink and celebrate another year of

Exposure with us.



Love Letters To Feminism

#### ART SHOWS AND EXTENDED EVENTS

Oct. 22 to Nov. 30, 2009

Printed Matters: Creating and Curating Queer

Curated by: Juniper Quin, Stephen Shaw & Jolanda Thomas / Exhibiting at SNAP, 10309 97th Street & Art Gallery of Alberta, #100, 10230 Jasper Ave / SNAP Opening: 7 p.m. to 9 p.m., Oct. 22 Art Gallery of Alberta / AGA Reception: 2 p.m. to 4 p.m., Nov. 14

Nov. 6 to 28, 2009

The Neon God We Made, by Keith Murray Signs of Desire, by Shane Golby Latitude 53, 10248 106th Street (\* Accessibility: Three short flights of stairs.) / Opening Reception: Friday, Nov. 6, 8 p.m.

Oct. 4 to Dec. 24, 2009

Love Letters to Feminism - Mail Art from Lovers Everywhere

Women's Studies Program Gallery, Assimboia Hall, University of Alberta / Monday to Friday, 7 a.m. to 7-p.m. Limited accessibility please email ted@exposurefestival.com for information on accessibility

Nov. 5 to Nov. 15, 2009

Highway 63: The Fort Mac Show Living Room Playhouse, 11315 106th Avenue Presented by Azimuth Theatre and Emergency Architect Theatre / 8 p.m. nightly Limited accessibility please email ted@exposurefestival.com for information on accessibility.

Nov. 26 to Dec. 13, 2009

Poster Boys Theatre Network live at the ROXY, 10708 - 124 Street

Exposure Festival Venues are wheelchair and reduced-mobility accessible unless otherwise noted. If you have any questions or require further information on accessibility, please contact festival producer Ted Kerr at ted@exposurefestival.ca or call 780-965-9925

#### PROGRAM AND VENUE UPDATES CAN BE FOUND AT WWW.EXPOSUREFESTIVAL.CA



Little Liberties Shane Golby

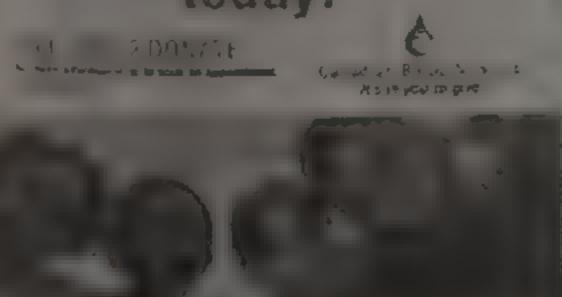
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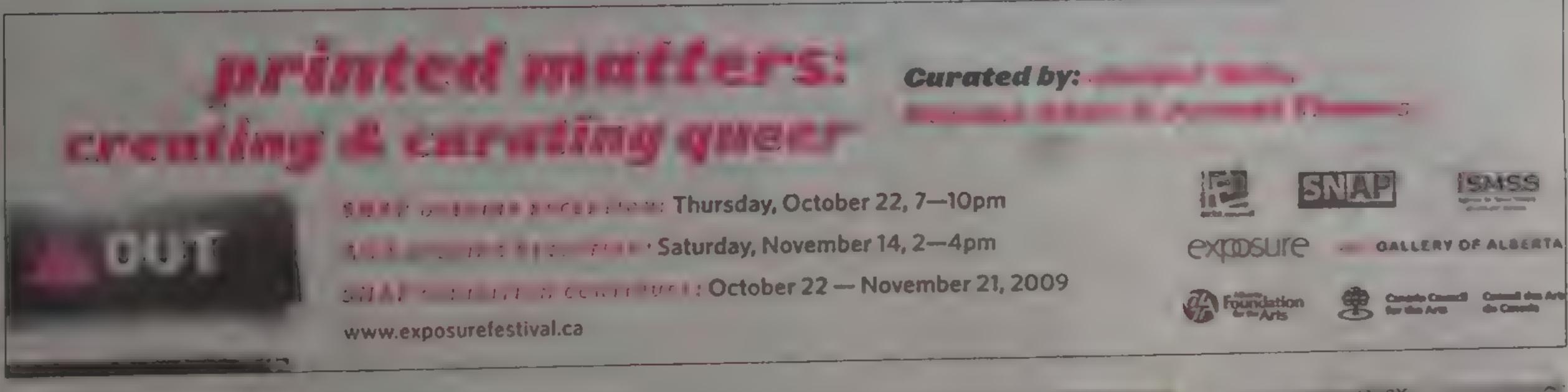
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#### The 2009 Fairy Tales Film Festival

Calgary's Only Annual LGBTQ Film Festival For information on the 2010 Festival go to: www.fairytalesfilmfest.com





**Prairie Artsters** 

COVER // EXPOSURE FESTIVAL

# Expressing what's inside

The Exposure festival celebrates and challenges the queer experience

PAUL BLINDV

MANUFACTOR COR

s a society, we have a pretty majortendency to genderize everything. From baby colours (blue for boys, pink for girls) to divided bathrooms to nouns, there are masculine and feminine versions of almost everything we can categorize as such. But that simple division doesn't always work: boys will be boys, except when they're chasing bears instead of skirts. Sugar and spice and everything nice, except when there's different wants and needs in the mix.

This probably doesn't bother a large chunk of the population, but then there's the minority who end up feeling alienated by not fitting within the borders of gender boundaries.

"People love categories: are you gay? Are you straight? Are you transsexual? Are you black? Are you white? It's kind of fascinating. Are you a woman? Are you a man?" explains Buck Angel, speaking from his home in Mexico. "That's kind of how I got to be where I am, by starting doing something that nobody else was doing."

Angel is a FTM (female-to-male) transgendered person who's kept his vagina, and in that, he's probably the perfect headlining guest for the Exposure Festival, considering the theme this year—Queer Bodies—is in part about empowering those who normally wouldn't have a place to explore gender boundaries and to challenge some of those ideas in their art.

"In some ways [the festival] is about the body, which is an issue that we can deal with in a lot of ways. We were kind of looking, I guess, a bit further ahead, and how queer bodies are sexualized, and how we are able to empower ourselves or people through their bodies," says Todd Janes, the festival's returning programming chair. "I think for Exposure, we're very much about opening audiences to new artists, but also allowing new artists to be exposed to new audiences."

The artistic line-up for this festival, now in it's third year, is as diverse as the people it's giving a voice to: Exposure covers staged theatrical works and readings with the Loud & Queer Cabaret. Then there's "Printed Matters," an art show at the Art Gallery of Alberta that features printworks by a trio of local queer youth who partnered with more experienced arts mentors to develop their craft (there's a reception with the artists on the 18th at the AGA). Play readings, writings and more art shows are all spread out over the festival's nine day duration. There's even less directly queer-themed work listed in the program—from a roller derby match to Azimuth Theatre's Highway 63: The Fort Mac Show—to reflect on the diversity of Exposure's audience.

"Not all of our audiences are gay, les-



KABOOM >> Buck Angel headlines this year's Exposure festival #Supplied

bian, bisexual, transgendered. I think we look at 'queer' as a mindset or an outlook, too," Janes says: "Some of the stuff that we program, gay and lesbian festivals, or Pride festivals, might not program that. Our audiences have never been just GLBT,

facing that community. Sexualization of the queer body is one of the ways they settled on the theme, but another large issue that arose was body size, something that probably wouldn't see exploration during a strictly Pride festival.

mon duttile a strictly ritue resuvat.

### The fact that I'm never gonna get a penis doesn't make me any less of a man.

they've been straight people, they've been programs of people, they've been seniors—everyone knows seniors have sex too, but [I] don't know if we like to think about it," he kids.

One thing Janes seems particularly proud of is that the festival isn't just a celebration of all things queer-art: it allows an entry point for discussion and artistic exploration of the deeper issues

"If we look at history of a lot of GLBT festivals, they come around through stuff like Pride. So they're very much about a celebration—and then it kind of ends there," he says. "I think there's been a fairly strong discourse over a number of years, that people are like, 'We want to be able to celebrate, we want to be here and have fun, to do things that we may not be able to feel we can do in our daily lives.' I think

in some ways the society has become conservative, or complacent over a number of years. 'It's like, 'Hey, in Alberta we can all get married,' and it's like what if marriage isn't something you wanna do? Maybe you think marriage is about property, and you don't want to be owned by someone else, or don't want to own anyone."

"So," he adds, "I think for us it's important to provide multiple points of entry to enter into different kinds of discussions, and to be entertained and to be wowed."

As a headliner, Buck Angel will appear throughout the festival's first weekend: he'll pop up one night at Loud & Queer, and then spend an afternoon nude-posing for sculptors, illustrators and other visual artists to be inspiration for their own artwork.

He's also hosting a made-for-Exposure

Best of Buck film reel, where he'll curate a selection of his adult-film work and follow it with a Q&A with the audience.

Angel's probably best known for his adult film work, but more recently he's been doing more with advocacy and outreach—on his website's homepage, you have the unusual choice between clicking through to the XXX site or the educational one—and trying to make sure the up-and-coming queer generation feels at ease with who they are. The past few years, trying to publicly speak as much as possible, and more recently started a You-Tube show "Bucking the System" where fans can ask him questions about gender and sexuality.

"I felt like I needed to start doing things to get my message across, which is you don't have to fit in the box," Angel says, "If you feel like you're this way or you feel like you're a man and you have a vagina, or you feel like a woman and you have a penis, or if you don't wanna say that you're gay or straight or bi and you just wanna be whatever, it's totally okay.

"I'm not saying I'm the expert on this, but I have a lot to say, and I think I can help people," he adds. "What I went through, I really don't want a lot of other people to go through, to have to hide myself. And the fact that I'm never gonna get a penis doesn't make me any less of a man."

Festivals like Exposure, where people like Buck Angel can not only celebrate but also explore queer issues, are rare in Canada, or anywhere. And in that respect, Janes notes that even part of his audience physically able attend the festival due to geographical distance, can follow the blogs he has going (exposureblog.ca). It's all part of giving new queer artists a chance to expose their work to an audience they wouldn't have found otherwise.

"Whether that's theatre or writers or musicians with musical communities, within Edmonton, within Alberta or beyond," Janes says, of finding his artists a new audience. "I think that's something that's really important, because we're able to say hey, this person got their break at Exposure. But at the same time, last year we brought in AA Bronson, and a lot of younger artists, and people who attend the festival were quite inspired by meeting Bronson, and I think that's important because there isn't always a strong sense of history within larger queer communities. I think sometimes we forget that people have been arrested, and had to go through a lot to get where we are today, and I think it's important to acknowledge

FRI, NOV 13 - SAT, NO Z 21

EXPOSURE FESTIVAL

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# A love letter to him/herself

eith Murray's neon works explore the divine in the everyday

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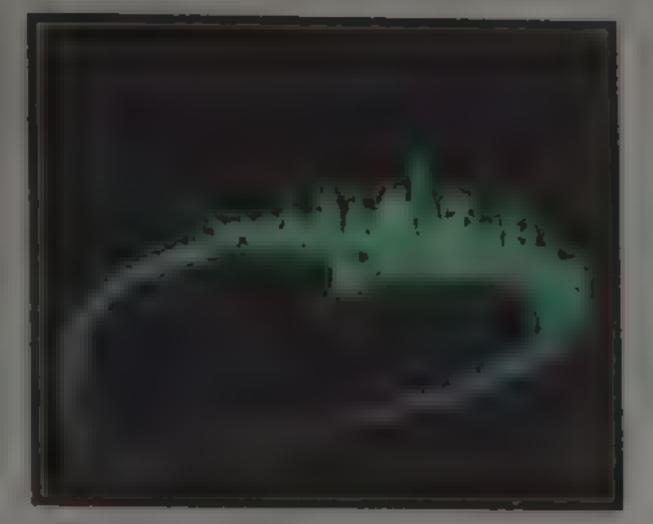
WODYL C THE

peginning with a close-up of bright neon lips, mouthing out Dolly rton's classic love croon, "I Will Alys Love You," the shot pulls out in a ow single zoom to reveal a glowing parition of someone both mystical d camp: someone both man and oman serenading you with the ultite love song.

slending the reverent with the irrevent, the divine with the mundane of the pop with the poignant, Keith irray lives and breathes a life intend by an immensely deep and direct mix of influences.

eities found within the exhibition to imply carrying on conversation, Muray pulls from a wealth of resources on my number of issues jumping from the Bible to Star Wars. Speaking in partular to "The Dolly Shoot," Murray extains during a break during his instaltion, "I always thought that divine roons would be transgendered, and then I found out in The Book of Revelations 1:13, John had a vision of Christ oth breasts. The King James version anged things, but I thought, 'Huh, of purse, Christ would have breasts."

Although the breasts are drawn on in e video, Murray had a double mas-



DAYGLOW DEITY >> Keith Murray's

works are illuminating // Supplied

tectomy at the age of 14 when he began to develop breasts during puberty. As something he had blocked out of his mind for 11 years, Murray now openly shares that he's began recollecting the experience in the last two years.

"In Buddhism, you can envision one's self as an enlightened being," says Murray, who actively engages in various religions. "I see this figure [in "The Dolly Shoot"] as the fully realized vision, the end goal, of who I am—if nothing had changed."

Blending his background in digital media (ACAD) with his training in make up and special effects, Murray had painted his entire body blue from head to toe, resembling more a Blue Krishna than a pop country superstar, but this confluence of imagery is what

has made Murray such an interesting, if not, surprising artist. Highlighting his third eye and heart chakras, Murray genuinely approaches the idea of performing a love song to him/herself and to the viewer without falling to camp or elitism.

The Calgary-based artist began his PhD this fall at the Institute of Advance Study of Human Sexuality in San Francisco. Funded through a full scholarship, Murray also splits his time in Las Vegas, where he married himself last summer, curating and organizing exhibitions and screenings at the Erotic Heritage Museum.

Having always been interested in finding the divine in the mundane, and recognizing that those who do recognize the divine in the everyday are often the ones who go the extra mile to tell their story, Murray ultimately feels the performance is a love song to his ego.

"It's about yearning to grow beyond yourself and willing to let go," he says. "We're all totally and completely loved, and this figure has come back to remind you of this truth." \textbf{V}

UNTIL SAT, NOV 28

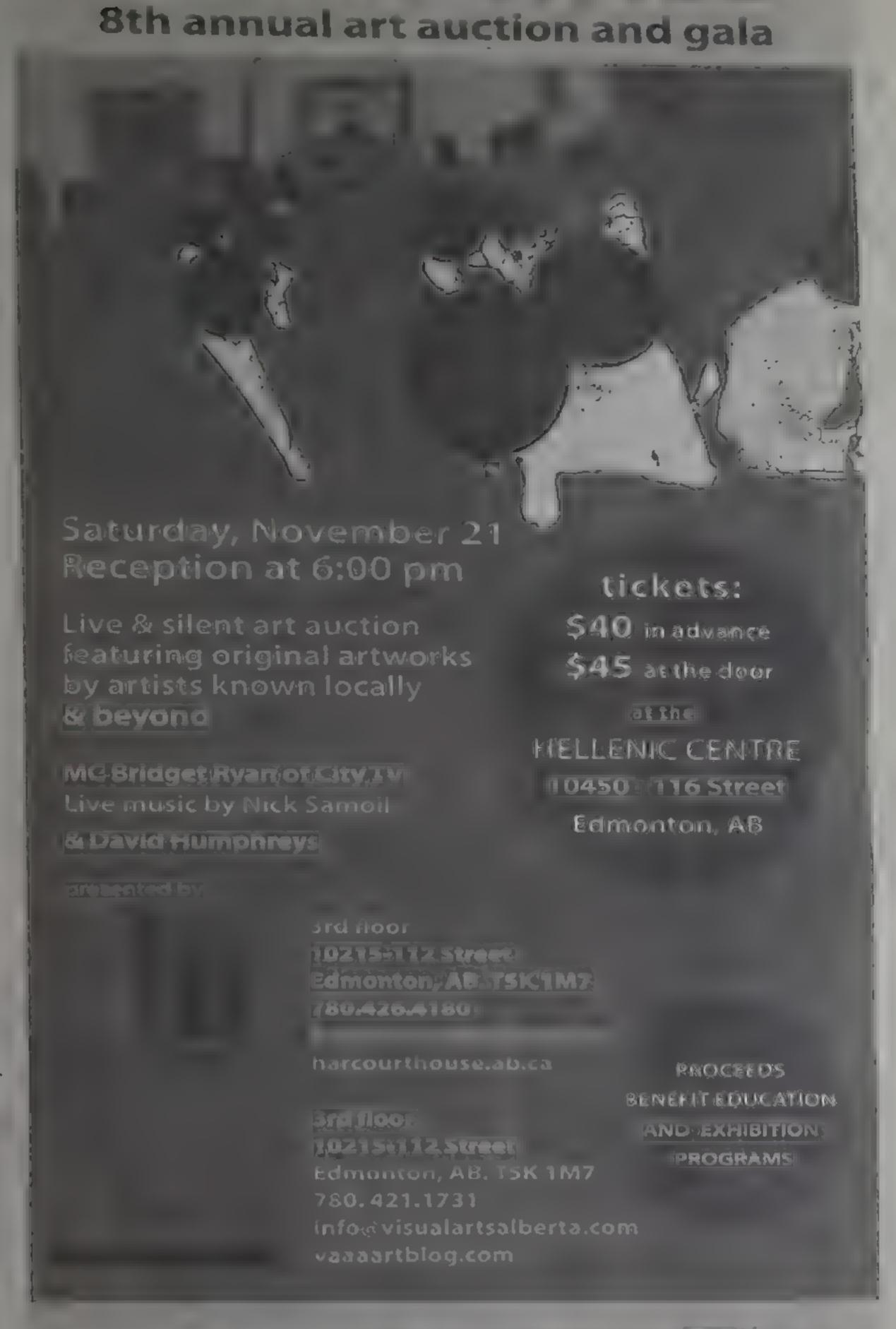
AND THE PEOPLE BOWED AND PRAYED

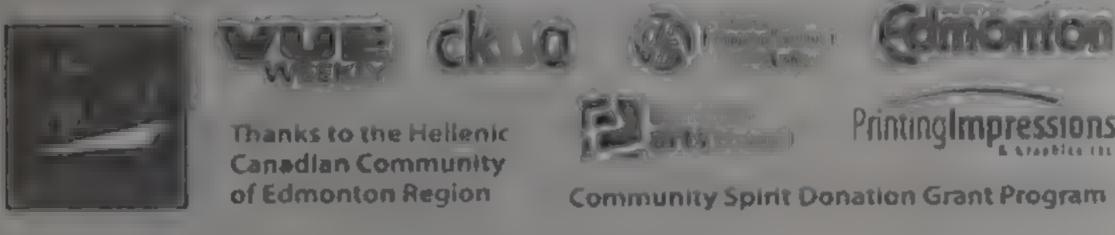
WORKS BY KEITH MURRAY

LATITUDE 53 (10248 - 106 ST)



# GOING ONCE GOING twice







Harvest's cast turn out a solid comic crop

PAUL BLINOV

en Cameron's Harvest opens with Laged farmer Allan (Glenn Nelson) surveying his land. "This farm is in my blood," he begins, and starts to elaborate ("I was born on this farm ... ") only to be cut off from the wings by his wife, Charlotte (Coralie Cairns), "You were born in a hospital!". And so they continue, throughout the scene and more or less the entire script, with the cute odd couple-y bickering, which works fine for Harvest: it's a golden age, salt-of-the-earth comedy about an older pair who sell the farm and rent the farmhouse out to a dubious tenant, and Shadow Theatre's production works a solid crop out of that setup.

Neither of our protagonists want to be nosy, but as they start to clue in to their new tenant's increasingly strange behaviour (having a roommate they never see, never leaving the house, suddenly gaining a vicious guard dog), they find themselves making little excuses to go check out the place.

Director John Hudson keeps the pacing up, but for a story about an old couple whose fears about a tenant are basically confirmed, it would be far less charming without this particular onstage pair: Nelson and Cairns both capture the genuine sincerity of their elderly characters, both the tender moments and the odd couple-y bickering. He's adept at old man bravado, both comical and serious; her usual cuss phrase is "Lord love a duck," and Cairns plays that old-fashioned sense of restrained dignity for all the comic potential it's worth.

They also play every other character they encounter, sometimes juggling the third character back and forth within a scene. It's a clever gimmick



NOT TOO NOSY >> Just one more look...

that's executed fluidly using articles of clothing (shades, a cop hat) for identification, with extra copies of each prop hidden on Hudson's simple cardboard set. The character switching gets to be a joke in itself, too: a gaggle of church ladies take to the stage via a means I won't give away, but it's a clever, well-knit way around getting multiple characters in a scene in a two-hander play.

The jokes are geared towards an audience which matches the characters onstage in age: there's one about Pierre Trudeau, another about keeping a treadmill in the basement, and really, it's pretty safe. But the Shadow players work the territory that Harvest set out for them well enough, and it yields an enjoyable little tale. 💟

INTIL SUN NOV 22 HARVEST

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A PITTEN BY FEN CAME IN DIRECTED BY JOHN HIJL SON STATIONS COPALIE CARRING DLENNINGLIS IN NAMES ON A THEATRE GODD BROWN

REVUE // HIGHWAY 63: THE FORT MAC SHOW

# Landlord's almanac Our neighbours to the north

Highway 63: The Fort Mac Show delivers a powerful portrait of the modern oiltown and its people

DAVID BERRY

// DAVID@VUEWEEKLY.COM

here's a certain type of guy who seems to be in surplus in Alberta, probably because of the oil boom. He's not exactly what you would call the thoughtful, sensitive type, though he has a pretty breezy kind of charm, the casual kind that comes with not really troubling himself with the problems of the world, whether they're personal or more broad. He's goofy, always quick to make a joke—frequently one that's a bit off-colour—and usually pretty hard to dislike, mostly because of a reserved but very real sweetness and decency that keeps him trying to do right by most others, even if he doesn't necessarily understand them. You probably know quite a few of him; I think I graduated with about 20.

I bring this up because Greg Gale, in his role as a transplanted Newfoundlander driving truck on one of Fort Mc-Murray's oil sands projects in Highway 63: The Fort Mac Show, captures this kind of person so simply and incredibly, it's certainly the best performance I've seen this year, and up there on the all-time list. Proximity to source has something to do with that, but an actor this casual and affective is rare, whoever they're playing, and Gale is so off-handedly perfect, from the way he nervously makes jokes to try and bond with new people to the dry, experienced way he corrects misconceptions about Newfoundland, you have to remind yourself that what you're watching is taking place on a stage.

Fortunately, the subtle brilliance of Gale's performance is indicative of the care and nuance that the whole company has put into The Fort Mac Show. Bouncing between a story about two roommates— Gale's half-in/half-out Newfoundlander and a more sedate land reclamation of-



HEAD NORTH >> Highway 63 examines Alberta's oiltown // Supplied

ficer (Jonathan Seinen)—and a soon-tobe-gone local girl (Georgina Beaty) and testaments about the city from various residents, fictionalized from the group's consultations with Fort McMurrayites, the play comes as close as is possible in creating a full portrait of the city, fully encompassing both the human and the political side of Alberta's boom town.

As good as the former can be—without giving too much away, it's basically a story about what it's like to live in a town where almost everyone either comes from away or is thinking about leaving soon—it's the handling of the latter that might be the more impressive achievement, both because it makes the issues accessible and human, and because it manages to portray all the relevant viewpoints without tipping its hand to one or the other. There's likely few of us who don't have some opinion about Fort Mac—a fact that seems to annoy the residents portrayed here more than anything else—and the show isn't really

interested in changing those so much showing you the full spectrum, as we as where those come from in each case

What emerges is a portrait as conflict ed and expansive as the city itself, which is no small feat. The only real probler with the play are some slightly self-in dulgent penultimate scenes that stan in stark contrast to the egoless, expan sive portraits crafted before, but they'r really a trifle. More than anything, High way 63: The Fort Mac Show shows us that we don't néed to look much beyond ou own back yard to find drama that is bot touching and thoughtful, as particularly human as it is universally important.

UNTIL SUN, NOV 15

HIGHWAY 63: THE FORT MAC SHOW CREATED BY GEOFGINA BEATY, CHARLOTTE CORBER COLEMAN, LAYNE COLEMAN, GREG

GALE, JONATHAN SEINEN STARRING BEATY, GALE, SEINEN

LIVING ROOM PLAYHOUSE (TETS TOE . ] PAY WHAT YOU CAN

PREVUE // LOUD & QUEER CABARET

# Finally legal

#### The Loud & Queer Cabaret celebrates its 18th year of LGBTQ-themed writing

PANNEDA GATTERNEH

The same of the same of the last

Tith the Exposure Festival turning three this year, its big brother (or sister, if you prefer, the Loud & Queer Cabaret, is now in its 18th incarnation. Over the past two decades, the storied LGBTQ-themed variety night has grown from a single-evening showcase of eight local writers to a two-night extravaganza that features 15-minute works by 30 different artists.

"We've got everything from lesbian mandolin stuff to queer rock and pop bands. It's a bit of music, theatre and dance. We've got singers and a burlesque dancer, and a couple drag numbers," lists Darrin Hagen, the event's perennial director and host.

Both L&Q nights have different lineups that showcase 15 artists each. Saturday's show boasts an exciting match: pornstar Buck Angel will sit down for a chat with our own glam-gal, Susanna Patchouli. "We've got a woman who's become a man but kept her vagina so he can work in porn, and then you've got a straight man in a dress who completely denies the fact that he's a drag queen because she's actually Susanna Patchouli, a Eurostar, and there's nothing drag about the way he presents that. There's just so may levels of gender dysphoria going on I can't even comprehend—I'm thrilled to see what's going to happen," Hagen laughs.

What's important about L&Q in Ed-

monton, Hagen notes, is that it has provided a welcoming and constructive platform for many local artists to take the stage and experiment. If you need proof that the L&Q format has helped foster growth in the community, look no further than playwright Nick Green.

"It really started for me in 2004 when I went and saw [L&Q] for the first time," Green says. "I was blown away by the community that was in the audience and in the artists being presented, so I kind of made it a goal of mine to write for Loud & Queer," Green explains. "In 2005 I submitted my first piece of writing that would get any sort of public reading. From there Darrin sent me back some dramaturgical notes, and then next thing I knew I was watching three of my favourite queer performers perform it onstage," Green explains, those actors being Hagen, Trevor Schmidt and Nathan Cuckow.

Green submitted a 15-minute monologue to be workshopped for L&Q in 2006, and that eventually turned into a series of three. The resulting play, Coffee Dad, Chicken Mom and the Fabulous Buddha Boi, was a surprise hit at the 2008 Fringe, and swept up three Sterling Awards this spring, including one for Green's script and another for actor Trevor Schmidt's performance.

Green has prepared a piece for this year's cabaret entitled Darling, I Hate You, which shares the story of two elderly, bickering lesbians. "What L&Q offers is like a onenight stand: your show is read once front of a bunch of people, and it's a sup portive crowd who's there wanting to !! what you wrote," Green says.

"It's just not about being queer, about the politics that you support at the community that you envision," H gen adds. "So we actually have a few not gay writers in the event, and not all the content in the show is about gay issues it's more a kaleidoscope of the que experience, and the queer experient includes a lot of straight people." V

FRI, NOV 13 & SAT, NOV 14 (7 30 PI/) LOUD & QUEER CABARET A CITÉ FRANCOPHONE, (8627 - 315) \$25 ~ \$30

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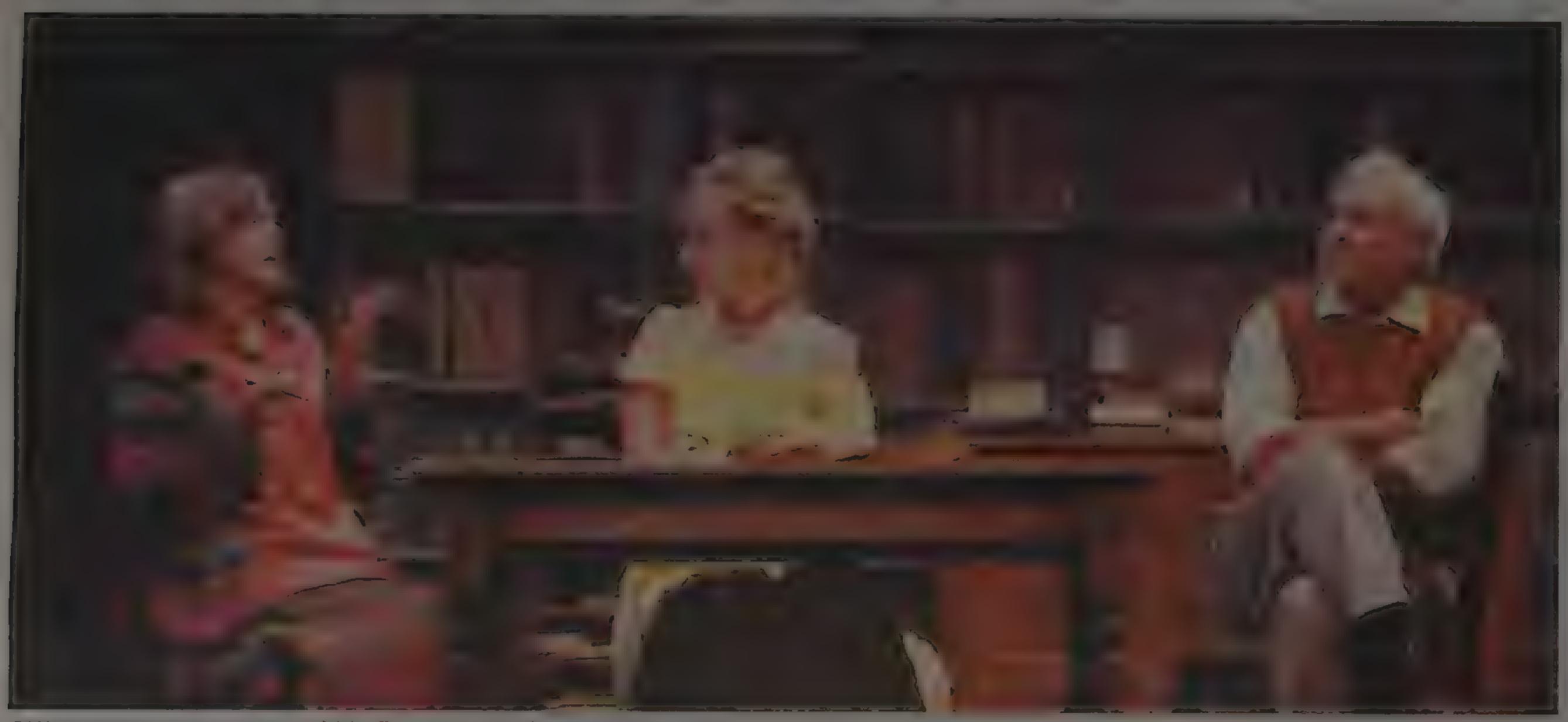
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# Revolutionary rock

Tom Stoppard's Rock 'n' Roll infuses political upheval with rock music



**DAVID BERRY** 

elinda Cornish has made her name in this town for her sharp wit in Die-Nasty's improv and her clever writing and performing with Panties Productions, so it's maybe a little bit surprising that she's making her debut on the city's grandest stage with Tom Stoppard's Rock 'n' Roll. Stoppardauthor of, most famously, Rosencrantz and Guildenstern are Dead-certainly has a comedic streak in him, but de-

respondent and a complete of the complete of t

spite its rambunctious title, Rock 'n' Roll isn't exactly the kind briskly comic stuff that Cornish owns so well—something she herself found out when she first cracked the script.

"I remember reading it before I went in to audition, and went, 'Oh, Jesus Christ': it's hard; it's a hard play," Cornish explains, eyes wide but voice characteristically, arguably Britishly, dry. "It's got a huge amount of scope. It's about more than the developments from the Prague Spring through to the Velvet Revolution, which is a huge topic in it-

self. You've got brain science, you've got Sapphic poetry, you've got a woman dying of cancer, the ideals of communism versus its reality, family dynamics—and there's the whole Syd Barrett, rock-androll thing too."

That scope is pretty ably demonstrated by Cornish's character: though the play is, at its heart, about Czechoslovakia's slow march to democracy as told through the eyes of Jan (Shaun Smyth), an English-educated student who's at first more interested in rock than politics—though, under Communism the two are rather intertwined. Cornish plays Lenka, a Czech student of Sapphic poetry who studies with Jan's mentor, Max (Kennth Welsh), an unrepentant Marxist living in England. If you're wondering what exactly Sapphic poetry has to do with the Velvet Revolution, the answer is not a lot-but, in Stoppard's world, a whole lot. As Cornish explains, it's all part of Czechborn, English-educated playwright's impressive ability to create a world full-cloth, not just the bits that serve his immediate purposes.

"I think what Stoppard gives us is real people who are talking about some very intense ideas," says Cornish, who says the well-drawn characters are a large help for an actor parsing the play's den. sity. "They're not just cut-outs of some intellectual thought—this really means something to them."

It's that lack of cut-outs that really pushes Rock 'n' Roll into another territory as a play. It certainly has enough woven themes and heady ideas to keen scholars and critics busy for as long as they like—but it also has enough intrigue, humour and humanity to keep the audience well away from that if they don't want any part of it. It is called Rock 'n' Roll after all, and besides a carefully chosen soundtrack that includes everything from original Pink Floyd frontman Syd Barrett to the Rolling Stones, a good chunk of the story revolves around the actions of local-legend Czech rockers Plastic People of the Universe, to say nothing of the fact this is a story of a political revolution and the people who bring them about.

"One man came up to us in Toronto, and he said he didn't know much about the history and basically thought it was a thriller," explains Cornish of the play's multiple appeal. You do have to focus: there isn't really a moment where you can just sit back in your chair and let your hair down. But at the same time, it has great and delightful and exciting characters, and it's an incredible story." W .

THU, NOV 12 - SUN, NOV 29 ROCK 'N' ROLL HRECTED BY DONNA FEORE RITTEN BY TOM STOPPARD STARRING SHAUN SMYTH, KENNETH WALS

\$50 - \$75

FIONA REID, ALEX PAXTON BEEFLEY BELINDA CORNISH CITABLE THEATRE (9828 - 101A AVE)

# Where the magic happens

#### Clay Ellis' studio is tucked away, but always active

many nondescript industrial zones, the studio of sculptor and painter Clay Ellis sits lined with new work for his upcoming solo at the Peter Robertson Gallery. While the exterior sur-STOOM roundings are punctuated with Bills greys and browns, inside the simple concrete building a host of multi-refractions and reflections of mir-

ing stainless steel and polyurethane are : but is in fact a product of painting.

stenciled scuff marks that hover on : of aesthetics and disciplines. certain pieces.

carries over to his two-dimen- : sional work as well.

At first glance, bright strips of yellow ror polish stainless steel gleam and glow : appear collaged over digitally printed deamongst large elongated canvases of : signs of convex and concave shadows, but sharply contrasting textures, techniques, : moving his entire body closer to the paint- : ing, Ellis makes it clear that everything on 📳 The small polychromatic sculptures us- ; his canvas has not been digitally altered,

onto the contours of the steel rather: er Van der Weyden's "Descent from the : recently had a solo exhibition, Eight Miles: and wireless telecommunication. than directly applying colour onto the : Cross" as the most captivating painting : of Barbed Wire at APT Gallery in Lon- : Also featuring video projections of lay-

Tucked away within one of Edmonton's 1 to the meticulous patches of 1500 grit 1 break ground on new territory in terms 1 literal reference to the distance between 1 mantle our culture and to attach it to his

Ellis' penchant for putting one: As one of the province's more prominent: thing against each other, pull- : and established artists with permanent : it all work together, down to : Square to the Shaw Conference Centre, : of those offset shapes to that of a prolapsed colon.

pacities to create light and shadow down: employing a variety of techniques that: Gallery, Eight Miles of Barbed Wire is a : ing directly about the necessity to dis- : Amy Fung is the outhor of Proirie Artsters.com

the first telephone in Southern Alberta : everyday, he shares, "I realized the scale that belonged to Ellis' grandfather and : of everything is only based on what you its distance to the station.

Growing up on a ranch where electricing information and making: works of art showing from Churchill: ity was considered a luxury item save for: the occasional treat of a small generator the diverse selection of mu- : the 54-year-old Medicine Hat native has : and the family screening of the now-cult : sic in the studio, is a trait that : been one of the most innovative sculp- : classic The 5000 Fingers of Dr. T, the : tors of his generation. His trademark bul- : allusion of distance also refers to the : the age of 22 some 32 years ago, Ellis bous paintings may have modestly began : growing gap in communication as generin 1996 during a collaboration with Ken- 🚦 ations and technology evolve. Especially 🛚 neth Nolan, but the easy going demeanor : in reference to his own heritage in the of Ellis can also in jest contrast some: region that began with a Scottish Gentlemen farmer all the way down to the : present, there is no denying the sheer : Consistently dismantling how one can presence of eight miles of wire gathapproach sculpture, painting and in the : ered before you create an altogether esa play on colour. Reflecting colour back : Citing 15th century Dutch painter Rog : last few years film and video, Ellis most : tranged experience in an age of instant : middle of nowhere. W

materiality of sculpture, these new in the world for him, Ellis deeply re- i don that was curated by Karen Wilkin. i ered imagery both archival and shot from works deceptively play at the viewer's : spects the history of his craft, but ad- : Originally the inaugural commissioned : the existing family ranch, Ellis nods back spatial depth and the sculpture's own ca- : vances his medium through evolving and : exhibition for Medicine Hat's Esplanade : to his sense of place and culture. Speak- :

know. Everything becomes a product of this area whether it fits into a particular narrative or not. It's storytelling from one generation to the next."

While he maintains a modest living as a full-time artist, a career he began at does give himself the necessary luxury of spending parts of the year in London and Madrid and traveling abroad for exhibitions and inspiration. Working as an artist that may not necessarily have an extensive commercial or critical audience on the home front, Ellis appears perfectly content to have an active studio in the

Related Articles opens at Peter Robertson Gallery (12304 Jasper Avenue) November 14 through December 4, 2009.

tones and shapes.

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DECIDEDLY JAZZ DANCEWORKS - Arden Theatre, 5 St St. St. Albert - 780 459-1542 - Wowandflutter: choreois at hed by Kimberley Cooper - Nov 14, 8pm - \$32.50/\$25 Judgenty senior) at Arden box office

MOSCOW BALLET'S . Jubilee Auditorium, 23455-87 Ave . Cinderella • Nov 16-17 • Tickets at TicketMaster

ON THE MOVE - Victoria School - Dancer Transition Resource Centre (DTRC) - Career planning and networking conference for dancers . Nov 13 . Pree

UN RAIHIAN SHUMKA DANCERS - Jubilee Auditonum, 12455-87 Ave - Red Boots, Black Tie and Bubbly, with singersongwater Ann Vnend, and dancer, gymnast Jeff Mortensen nd dancer Veronica Tennant and music by the Original Kit Kats - Sat, Nov 21, 6:30pm (cocktails, silent auction), 8pm Und Transcrit Spoo at Shumka Studios 780.455.9559

VIHOR WORLDANCE - Chateau Louis Conference Centre, Grand Ballroom, 11727 Kingsway - 780-454-3739 - Christmas Amend The World: dinner with Vinok performers dancing the rugh centuries of folk culture to live music. Hosted by Turns hy J Anderson - Until Nov 15 - \$54-\$64

#### CALLES + MUSEUMS

AGNES BUGERA GALLERY - 12320 Jasper Ave - 780482-2854 -PAINTING THE LANDSCAPE Paintings by Jerry Heine; until Nov 20 - ADRIFT: Paintings by Scott Pattinson; opening reception: Sat, Nov 21, 2-4pm; artist in attendance; Nov 21-Dec 3

ALBERTA CRAFT COUNCIL . 10186-106 St . 780.488.6611 . Lower Gallery: GLASS 2009: Until Dec 19

ART BEAT GALLERY . 26 St Anne St, St Albert . 80 459.3679 • DUETTO: Paintings by Alexus and Elias; n . Nov 14 - CHRISTMAS SHOW. Featuring abstract oil paurings by Shirtey Cordes-rogozinsky and abstracted fabric art by Margo Fiddes; opens: Nov 21

ART GALLERY OF ALBERTA - Enterprise Sq. 100, 10230 Jasper Ave - 780.422.6223 - PRINTED MATTERS: Creating and oursting GUEST, UTIM NOV 28 . MUSEUMS IN THE 21ST CENTURY-Concepts, Projects, Buildings: Presenting the world's leading museum building projects conceived in the 21st Century, until Des. .: - CANADIAN MUSEUMS NOW: Contributions from the Art Jallery of Ontano, Royal Ontano Museum, Gardiner Museum in Toronto; Canadian War Museum in Ottawa and the new Canadian Museum of Human Rights in Winnipeg until Dec 13 - THE NEW FLANEURS: Contemporary Urban Practice and the Picturesque: A selection of picturesque works of art from the AGA collection. Featuring Don Gill; until Dec 13 • BUILDING AVISION: Art Gallery of Alberta and Randall Stout Architects: Compare building sketches, photographs, diagrams and plans with the final model of the new Art Gallery of Alberta, charting the design and construction of Randall Stout Architects' new Art Gallery of Alberta; until Dec 13 - Exposure Festival; opening reception: Sat, Nov 14, april in the AGA studio exhibition space . Window: (202 St, Enterprise Sq) INSIDE OUT: WEM AND THE \*UBCONSCIOUS SPACE OF THE CITY Installation by Dan Briker, until Dec 13 - Art for Lunch: Enterprise Square Atrium; Free on the last Thu each month, 12:10-12:50pm . Free (member)/\$10 (adult)/37 (semon/student); \$5 (6-12yrs)/free (5yrs and under)/\$20 (family), Pay-What-You-May, Thu, 4-8pm

ASSINIBOIA HALL-Women's Studies Program Gallery • U of A Campus • Mon-Fri, 72m-7pm • LOVE LETTERS TO FEMINISM: Hosted by University of Alberta's Women Studies Program - Until Dec 31

BILTON CONTEMPORARY ART-Red Deer + 4b-5809-51 Ave, Red Deer, 403.343.3933 • THOSE WHO CAN, TEACHI: Artworks by Red Deer Public Schools' Secondary Art teachers • Until Nov 28

CENTRE D'ARTS VISUELS DE L'ALBERTA • 9103-95 Ave • 780 4613427 - ARTMANIA: Artworks By Sharon L. Williams, Ernma Cayer, Thérèse Bourassa, Laura Watmough, Luc Josh • Nov 13-24 Opening reception: Nov 13, 7-8:30pm; artist in attendance

CHINSTL BERGSTROM'S RED GALLERY . 9622-82 Ave . 1804081984 • CRAZY FAMILY: Large paintings depicting Christis family life over the years . Until Dec 31

COMMON SENSE GALLERY . 10546-115 St . 780-482-2685 . PORTRAIT HELMET'S: Sculptures by Ryan McCourt - Nov 20-Dec 20 - Opening reception: Fri, Nov 20, 7-11pm

CROOKED POT GALLERY . 4912-51 Ave, Stony Plain . 104 363 9573 - Pottery by Ole Neilson - Through Nov

ELECTRUM GALLERY . 12419 Stony Plain Rd . 780-4822402 Gold and silver jewellery by Wayne Mackenzie, and artworks by various artists

EXTENSION GALLERY . Atmum, 1st Fl., Enterprise Sq. 10230 - PC Ave - THE DYNAMIC - CONIFEROUS COSMOS: Paintings by Frederick D. Marlett - Until Nov 18

FINE ARTS BUILDING GALLERY . U of A, Rm 1-1, 112 St. 89 THE LONGING POCAL: Works by Mitch I hell and DESIGNING PUBLIC HEALTH MESSAGES POF FOUTH, BY YOUTH Works by Leslie Robinson - Until or 5 . Opening reception: Thu, Nov 12, 7-10pm

FRENGE GALLERY - 20516 Whyte Ave, Paint Spot bant -180-132-0240 . LINKS: Artworks By Tom Yurko . Through Nov - Opening reception: Nov 14, 2-4pm

FRONT GALLERY - 12312 Jasper Ave - 780-488-2952 - ALLU-.. ONS Paintings by Galia Kwetny

GALLERY AT MALNER . Stanley A. Milner Library Main Fl. Sat Wanston Churchill Sq + 780.496.7030 + EARTH LIGHT TAPESTRIES: Acrylec Paintings By Randall Talbot; until Nov 30 . Fottery by the Edmonton Potters Guld; Sale: Nov 14, 11207-3pm

GALLERY IS Red Door . 5127-48 St, Alexander Way, Red Deer, 403 3414041 - ART AND SOUL: Norma Barsness solo show . Until Nov 28

GREAT WEST SADDLERY BUILDING . 10137-104 St . 780.710.2585 - NOISE PLAY: The Student Design Association's (SDA) fall design exhibition . Nov 21-26 . Closing reception: Thu, Nov 26

HARCOURT HOUSE GALLERY - 11215-102 St - 780-426-4180 . Main Gollery: GRILLED CHEESE AND TOMATO SOUP. Artworks by artist in residence, Spyder Yardley-Jones, until Nov 14 • Pront Room: HAYSEEDS: Two interrelated shrine installations by Nhan Duc Nan; the and installation is at Phobulous Vietnamese Restaurant, 8701-109 St, until Nov 14 - GOING ONCE GOING TWICE: Art auction and gala; Sat, Nov 21, 6pm

HARRIS-WARKE GALLERY-Red Deer - Sunworks, 4924 Ross St . 403-346-8937 - NAME THAT TUNE Pundraiser . Nov 13-20 . Opening: Fri, Nov 13, 6pm

JEFF ALLEN ART GALLERY . Strathcona Place Senior Centre, 10831 University Ave + 780-433-5807 • SIGNS OF THE TIMES: Mured media collages by Terrie Shaw - Until Nov 26

JOHNSON GALLERY . Southside: 7711-85 St . 780.465.6171; Works by Trish Haugen, Anne Yundt, Michelle Earl, Julie Drew, Ruth Vontobel and Sonja Marinoske - Northside: 21817-80 St . 780-479.8424; Artworks by Norval Morrisseau. Illingworth Kerr, Alex Janvier, George Weber, Daniel Bagan, Jim Brager, Andre Besse, Geza Marich; pottery by Noboru Kubo • Through Nov

LANDO GALLERY 11130-105 Ave + 780.990.1161 - FROM ANOTHER HILL: Sculptures by Mark Bellows; artworks by Helen Frankenthaler, John Kasyn, Marc Aurele Fortin, Tom Roberts, David Blackwood and others - Until Nov 14

LATITUDE 53 - 10248-206 St - 780-423-5353 - Main Space: AND THE PEOPLE BOWED AND PRAYED: Installation by Keith Murray; exploring queer interpretations of post-Christian spiritualities • Projex Room: SIGNS OF DESIRE Artworks by Shane Golby - Until Nov 28

LOFT GALLERY - 590 Broadmoor Blvd, Sherwood Park -780.922.6324 • WINTER FANTASY: Artworks by the artists of The Art Society of Strathcona County - Artworks by Tania Gamer-Tomas; Nov 13, 5-8pm, Nov 14, 1-4pm

MCMULLEN GALLERY . U of A Hospital, 8440-212 St 780.407 7152 - GROWING UP Paintings and drawings about personal and universal experiences of growing up • Until Dec 23

MCPAG - Multicultural Centre Public Art Gallery, 5411-51 St, Stony Plain . 780.963.2777 . Digital photography by Jennie Delaney • Until Dec 2

MICHIF CULTURAL AND MÉTIS RESOURCE INSTITUTE • 9 Mission Ave, St Albert • 780.651.8176 • Aboriginal Veterans Display - Gift Shop - Finger weaving and sash display by Celina Loyer

MUSÉE HÉRITAGE MUSEUM • 5 St Anne St, St Albert • 780. 499.1528 • DECOYS TO DECORATIVES: The history and art of decoy painting • Until Nov 15

PETER ROBERTSON GALLERY • 12304 Jasper Ave • 780.455.7479 • CLAY ELLIS-RELATED ARTICLES: Abstract acrylic paintings by Clay Ellis • Nov 14-Dec 4

PICTURE THIS GALLERY . 959 Ordze Rd, Sherwood Park . 780-467-3038 - New works by Joan Healey, floral portraits by Dennis Magnusson, landscapes by Roger D. Arndt, Brent Heighton, John Einerssen, Murray Phillips, stone sculptures by Vance Theoret - Until Nov 14

PROFILES PUBLIC ART GALLERY - 19 Perron St, St Albert -780-460-4310 • STRONG MEN AND QUESTIONABLE FOUN-DATIONS: Paintings by Byron McBride and sculptures by Brian McArthur - Until Nov 28

PROVINCIAL ARCHIVES OF ALBERTA - 8555 Roper Rd -780.427.3750 • NOW AND THEN: Featuring photographs from the Provincial Archives of Alberta's holdings recreated by photographers from Images Camera Club (both sets of photographs on display) - Until Jan 24

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SCOTT GALLERY . 10411-124 St . 780-488.3619 - Group show featuring gallery artists featuring Phyllis Anderson, Leslie Poole, Dick Der, and Yuriko Kitamura - Until Nov 17

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SPRUCE GROVE ART GALLERY . Melcor Cultural Centre, 35-5 Ave, Spruce Grove - 780.962.0664 - MINIATURE ART SHOW . Until Nov 21

VAAA GALLERY - 3rd Fl, 10215-112 St + 780.421.1731 -THE MERCHANT OF VENICE: Large graphic paintings by Wade Stout, made to stimulate discussion on Shakespeare's play . Until Nov 14

WEST END GALLERY . 12308 Jasper Ave . 780.488.4892 . Artworks by Irene Klar - Nov 21-Dec 3

WOMEN'S STUDIES PROGRAM GALLERY - Assiniboia Hall, U of A . LOVE LETTERS TO FEMINISM: Mail art exhibition - Until Dec 31

#### TLESUSA.

ARTERY - 9535 Jasper Ave - Literary Saloon: Marguerite Pigeon (poet), Thomas Trofimuk (novelist), hosted by Lynn Cody, 7pm (door); Thu, Nov 12; \$5 . Poetic Departures-Intersecting Circles: Moe Clark (Métis poet), Kathy Fisher, Rebecca Schellenberg: Fri, Nov 20, 7pm - \$10 (adv) at TIX on the Square/\$12 (door)

AUDREYS BOOKS - 10702 Jasper Ave - 780.423.3487 - Writer in residence, Kath Madean; Every Tue-Thu, 1:30-50m - Bill Waiser authors of Portraits of an Era: The Aerial Photography of Howdy McPhail; Thu, Nov 12, 4-6pm - Launch of Sally O: In The Betsy Sense of the Word by Charles Noble; Thu, Nov 12, 7:30pm - Alan Buick reads from The Little Coat: The Bob and Sue Elliott Story, with Deana Driver, Fri, Nov 13, 7-30pm - Betty-Jane Hegeral, Barb Howard reads from Delivery and Notes for Monday; Nov 19, 7:30pm . Tom Wayman reads from Woodstock Rising, Fri, Nov 20, 7:30pm

BLUE CHAIR CAFÉ . 9624-76 Ave . 780.469.8755 . Story Slam: 3rd Wed each month

CHAPTERS . Westricks WEM, 780.444.2555 Robin White and Marian White, Wild Alberta at the Crossroads; Sal, Nov 22, 1-spm - Strathcons: 780.435.1290; Tony Whyte, The Meteorites of Alberta; Sun. Nov 15 - Sherwood Parks 2020 Sherwood Dr. 780-449-3331; Tony Whyte, The Meteonies of Alberta, Sun, Nov 22 . St Albert 445 St Albert Rd. 180-419-7114; Tony Whyte, The Meteorites of Alberto; Sun, Nov 29

CITY ARTS CENTRE - 10943-84 Ave - 780.932-4409 - TALES Monthly Storytelling Circle: Tell stories or come to listen; and Fri each month . Until Jun, 8pm; \$3 (free first time)

GREENWOOD'S BOOKSHOPPE - 7925-104 St - 780 439-2005 . Stephen Brunt, reads from Gretzky's Tears: Canada, Hockey and the Day Everything Changed; Tue, Nov 17, 7pm - Talk by Mary Edwards and Shannon Loeber, Wisewoman's Cookery: Food, Sex, Magic and Memment, Thu, Nov 19, 7pm - Kids' Lit Comedy Smack Down and Launch with Jan Markley and Marty Chan, Sat, Nov 21, 2pm; free

KASBAR LOUNGE - 20444-82 Ave - Live at the Kasbar. The Raving Poets: Open stage poetry with a live band . Wed nights until Dec 2 • Pree

ROUGE LOUNGE . 10111-117 St . 780.902 5900 - Poetry Tue: Every Tue with Edmonton's local poets - 8pm - No cover

ST ALBERT LIBRARY . 5 St Anne St, St Albert . 780-459-1682 - Adult storytimes with Tanna Somerfield - Tue, Nov 17, 24, noon-upm - Free; pre-register at saplab.ca

STANLEY A. MALNER LIBRARY . 7 Sir Winston Churchill Sq - Centre for Reading and the Arts Department Prom Books to Film; every Pri, 2pm . Teen Movie Scene: movie club for teens; 1st and 3rd Thu every month . Author Brian Francis reading from Fruit: A Novel About a Boy and His Nipples; Sat, Nov 21 - Edmonton Rzn; 780.496.7000c National novel writing month: Nanowrimo challenges the "one day" novelist to write their novel from scratch by Nov 30. Register at nanownmo.org; Mon, Nov 30, 4pm

UPPER CRUST CAFÉ - 10909-86 Ave - 780.422.8174 - The Poets' Haven Weekly Reading Senes- Presented by the Stroll of Poets Society - Every Mon, 7pm - \$5 (door) - Featuring Brian Breckon, Jennifer Eagle, Sharon Ingraham, Alice Major, Ella Zeitserman on Nov 16

#### THEATRE

A CHORUS LINE . Jubilee Auditorium, 21455-87 Ave . 1.866.540.7469 • Musical presented by Broadway Across Canada - Until Nov 15 - \$60.65 at TicketMaster

DIE-NASTY • Varscona Theatre, 10329-83 Ave • 780.433.3399 Live improvised soap opera directed by Dana Andersen. every Mon, 7:30pm • Until the last Mon in May

HARVEST - Shadow Theatre, Varscona, 10329-83 Ave . 780.434.5964 • By Ken Cameron, directed by John Hudson, starring Coralie Caurus and Glenn Nelson. Allan and Charlotte, retired farmers, have moved to a condo and have rented out the old homestead • Until Nov 22

HIGHWAY 63: THE FORT MAC SHOW - Living Room Playhouse, 11315-106 Ave = 780.454.0583 • Presented by Emergency Architect Theatre, about life in the Athabasca Oil Sands - Thu-Sat, until Nov 15, 8pm; Sat; Nov 14, 2pm -Pay-What-You-Can

HOCKEY STORIES FOR BOYS . Avenue Theatre, 9030-118 Ave • By George Szilagyi, directed by Clinton Carew, starring Chris Bullough, Roman PFOB, George Szılagyı and Sharla Matkin - Until Nov 15, 7:30pm; no show Mon

IMPROV AT ARTERY + 9535 Jasper Ave + Theatre Sports! Presented by Rapid Fire Theatre • Thu, Nov 19

KING ARTHUR'S QUEST - Shell Theatre-Dow Centennial Centre • 8700-84 St, Fort Saskatchewan • 780.992.6400 • Missoula Children's Theatre • Fri, Nov 13, 7pm; Sat, Nov 14, 11 am - \$12.50 (aduit)/\$7.50 (senior/student)/\$5 Eyego at Dow Centre, TicketMaster

LOUD AND QUEER CABARET - La Cite Francophone, 86x)-91 St . Workshop West and Guys in Disguise . Nov 13-14. 8pm • \$25 at TIX on the Square/\$30 (door)

LUCK BE A LADY - Jubilations Dinner Theatre, 2690, 8882-170 St. III, WEM + 780.484.2424 - Go back to the days of Vegas in the '90s and '60s with the music of Frank Sinatra, Dean Martin, Sammy Davis Jr. and others - Until Jan 23

NELLIE MCCLUNG: A ONE "PERSON" PLAY - Royal Alberta Provincial Museum Theatre, 12845-102 Ave . Starring Wendy Jeanne Smith • Nov 13-14, 8pm • \$25 at TIX on the Square

LE PÉRIMÈTRE (THE PERIMETER) - L'unithéâtre, La Cité Prancophone, 8627-91 St + 780.469.8400 - Vancouver's Théâtre la Seizième presents this play by Frédéric Blanchette that chronicles a broken relationship being kept together for the sake of a child . Nov 19-22 . \$24 (adult)/\$20 (senior)/\$15 (student) at TIX on the Square

ROCK 'N' ROLL - Citadel Shoctor Theatre, 9828-101A Ave • 780.426.4811 • Co-production with the Canadian Stage Company (Toronto), by Tom Stoppard, directed by Donna Feore. The passions and publics of a Manost professor in Cambridge and his music-obsessed protégé fight for freedum in Soviet-dominated Prague - Until Nov 29

THE SUPER GROOVY 705 . Mayfield Dinner Theatre, 16615-109 Ave + 780-483-4051/1-877-529-7829 (toll free) + The Jos generation is reborn with some of the best music, fashion, big hair and disco - Until Feb 14

THE TALL BUILDING - Catalyst Theatre, 8529-103 St . 780-454-0583 • By Jill Connell; a multi-faceted exploration of contemporary urban life . Nov 19-29 . Tickets at Catalyst box office

THEATRESPORTS - Jaiscona Theatre, 20329-83 Ave -780.433.3399 . Rapid Fire Theatre every Fri, upm . Until July 30 - \$10 (door)/\$8 (member); adv at TIX on the Square

THIS THE END-THE LAST WORD IN ENTERTAIN-MENT . Knox-Metropolitan United Church, 8307-109 St . 780.439.1718 . By Ken Taylor, A modern-day Everyman faces death, presented by Knox-Metropolitan United Church the 9th Street Players. Adapted original music by Bob Klakowich, directed by Elizabeth Johansson - Sun, Nov 15, 7:30pm; followed by talk-back . Free will offering

UNITY (1918) . Robert Tegler Student Center Auditonum, Concordia, 73 St, 111 Ave . Presented by Concordia Drama Department, by Kevin Kerr, directed by Caroline Howarth . Nov 19-21, 7:30pm; Sun, Nov 22, 2pm . Wed, Nov 18, 7pm (pay-what-you-can preview); \$10 (adult)/\$8 (student/senior)

# WEST THES Your Music Destination

#### TOP 20 FOR THE WEEK OF NOVEMBER 5, 2009

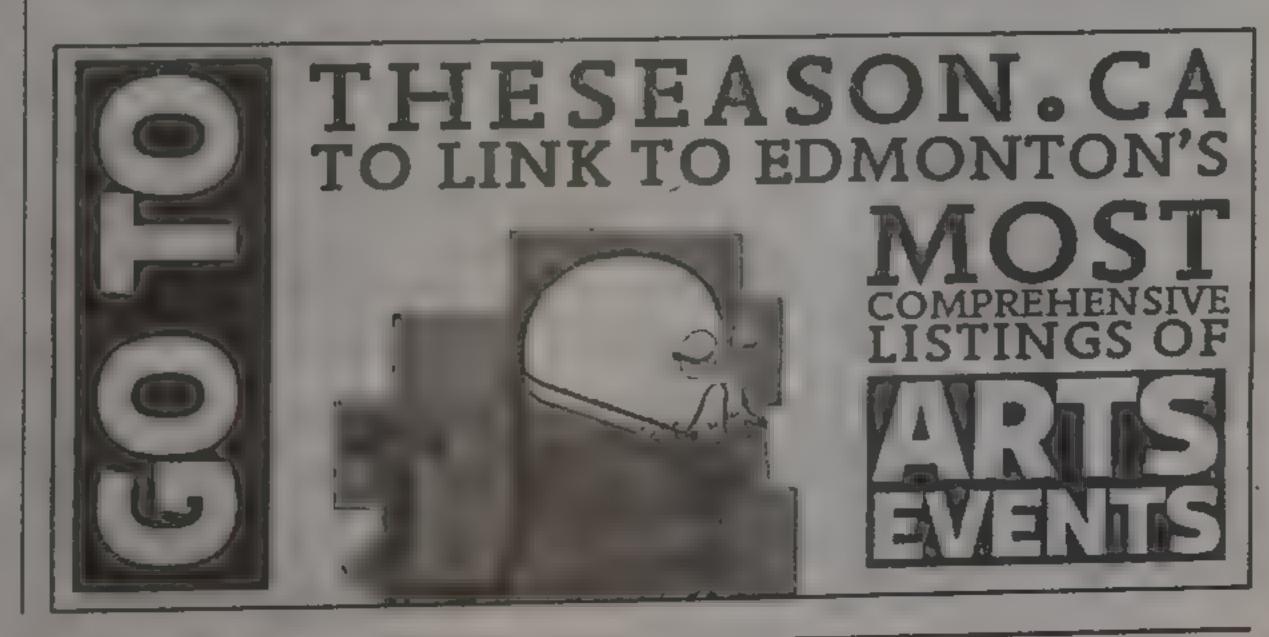
- 1. Rosanne Cash The List (emi)
- 2. The Flaming Lips Embryonic (warner)
- 3. Monsters Of Folk S/T (shangrila)
- 4. Lyle Lovett Natural Forces (lost highway)
- 5. The Secretaries S/T (the secrectaries)
- 6. Sam Baker Cotton (music road)
- 7. Carolyn Mark & NQ Arbuckle Let's Just Stay Here (mint)
- 8. The Wheatpool Hauntario (shameless)
- 9. Tom Russell Blood And Candle Smoke (shout)
- 10. Corb Lund Losin' Lately Gambler (new west)
- 11. Levon Helm Electric Dirt (dirt farmer)
- 12. Colin James Rooftops & Satellites (maple)
- 13. John Wort Hannam Queen's Hotel (black hen)
- 14. Priestess Prior To The Fire (indica) 15. Maria Muldaur - Maria Muldaur & Her Garden Of Joy (stony plain)
- 16. The King Khan & BBQ Show Invisible Girl (in the red)
- 17. Japandroids Post-Nothing (polyvinyl)
- 18. The Dutchess & The Duke Sunset/Sunrise (hardly art)
- 19. Delbert McClinton & Dick 50 Aquired Taste (new west)
- 20. Rodrigo Y Gabriela 11:11 (ato)

# NICE, NICE, VERY NICE

XM Satellite's Verge Music Awards "Artist Of The Year", Dan Mangan, has released his sophomore album, Nice, Nice, Very Nice to rave

reviews in Canada. After three and a half years of touring his sleeper-hit debut, Postcards and Daydreaming, Dan has unveiled a collection of lyrical ruminations that showcase his growth as a songwriter. He weaves unique lyrical phrases that simply and subtly unfurl complicated ideas, and delivers them with his signature graveled vocals and understated humor.

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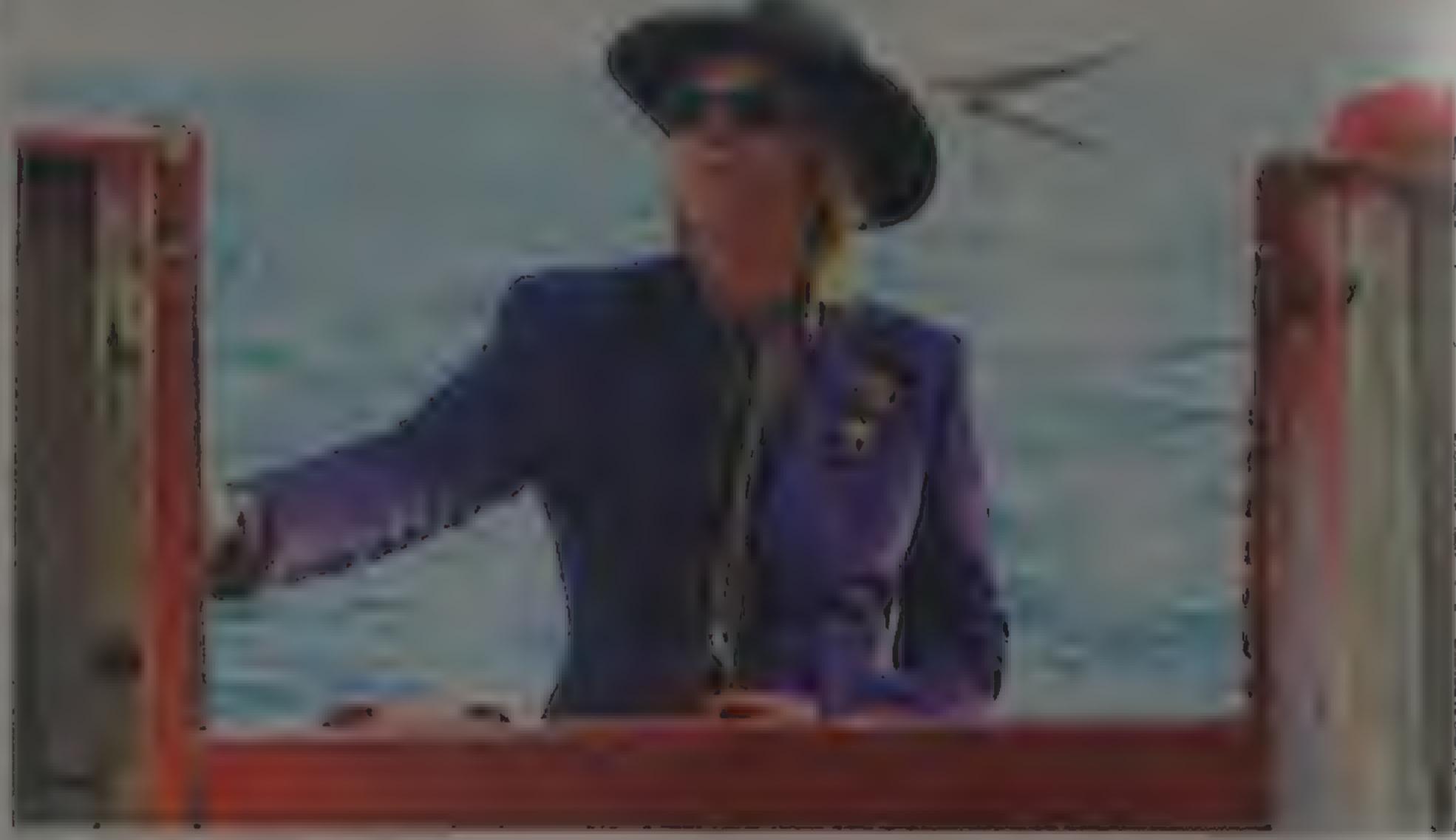




FILM // PIRATE RADIO

## Black sails on the airwaves

Not too much happens in Pirate Radio, but the cast and story keep the good times rolling



3OARD >> The Pirate Radio boat is filled with supersized personalities // Supplie

DAVID BERRY

t wouldn't be exactly right to say Ithat Pirate Radio, loosely based on the real off-shore pirate radio stations that were the only places to hear rock music in the UK in the '60s, has a rock 'n' roll spirit. If anything, it's more of a shaggy and half-assed one, I'd say closer to charming slacker than ballsout rocker.

Though ostensibly a lot happens, very little of it develops into much of anything. We'll see a shy DJ get married, only to find out 17 hours later that his "wife" is actually after one of his coworkers, though we don't really dwell on it. A young guy attempts to lose his virginity a few times, though even his eventual success is tossed aside onto a leaving tugboat. A feud develops between the two superstar DJs, though it will finish with a high-dive and is never further commented on. The ship they broadcast from will sink, but no one ever really seems to be in much peril, or at least not enough to rumple their impeccable suits or kill their dry wit. Throughout it all, a comically uptight bureaucrat will go through the book trying to find a way to shut down the whole outfit, although we're never given much of a reason why, besides the fact the authorities will always hate rock 'n' roll, and even when he manages to succeed, there's not a whole lot to worry about.

And yet, even for all that, Pirate Radio is still a pretty, well, ripping good time, thanks to a literal boatload of outsized personalities and top-drawer actors bringing them to life. It seems as though writer/director Richard Curtis was a lot more concerned with capturing the free-for-all mood than actually getting anywhere, but he manages to do it well enough that it's just a good time hanging out on a rusty old fishing ship with the kind of people who feel rock enough to live on a rusty old fishing ship just to ensure people hear it.

We're introduced to this motley crew by way of Young Carl (Tom Sturridge), a schoolboy whose mom sends him out to Radio Rock in the hopes that his godfather Quentin (Bill Nighy) might straighten him out a bit after some trouble with cigarettes and drugs. "Spectacular mistake," fops Nighy into an espresso cup—this after he makes sure he hasn't met Carl before, as he had a lost decade there-and his loud suits and breezily affected swinging Britishness give us a pretty good indication of what's to come.

There's The Count (Philip Seymour Hoffman), a hard-driving American who seems to live and die rock 'n' roll and acts as a kind of spiritual figurehead for everyone on board, and eventually Gavin (Rhys Ifans), the rock-star dandy of rock DJs. There's Doctor Dave (Shaun of the Dead's Nick Frost), a portly charmer who'll both help and foil Carl's attempts to get a little, and Simon (The IT Crowd's Chris O'Dowd), possibly the

only person onboard as unlucky in love as Carl. Comedic relief comes in the form of beleaguered, relatively unfunny funny-man Angus the Nut (Flight of the Conchords' Rhys Darby) and the appropriately named Thick Kevin (Tom Brooke), who can't quite figure out why he's got the nickname he has. The crew is rounded out by the lesbian cook, the perpetually stoned early morning Di and the effortlessly sexy midnight man. who rarely says much of anything, even on air, and of course the music, which is sharply chosen and shifts between very comfortable hits and a few slightly less

used Brit-rock gems.

We're occasionally taken away from their antics by the uptight MP's {Ken neth Branagh) attempts to get them off the air, but except for a rabble-rousing. good-time conclusion, it mostly just serves to dampen the fun on board, which is considerable. By the end of it all, it's not much more than just an hour-and-a-half of occasionally ribald good times, but the cast and the subject matter are charming enough that we don't much care, which is maybe as close to the rock 'n' roll experience as we're going to get. V

OPENS FRI NOV 13

PIRATE RADIO

WRITTEN & DIRECTED BY R CHARD CURTIS STARRING PHILIP SEYMOUR HOFFMAN, BILL MIGHY, NICK FROST

\*\*\*\*

## Concrete jumble

A pair of experimental shorts underscore the lack of thought most people give to urban construction

DAVID BERRY

er wen that they're showing in come junction with World Town Planning Day, it's no surprise that the two bort, experimental films put on by the Alberta Association Canadian Institute of Planners and Media Art & Design Exposed ask us to seriously consider what s becoming of our urban spaces. What is slightly surprising is how little city ellers really seem to pay much attention to what's going on around them.

That's particularly driven home in the first film, Night Equals Day. Shot by University of Toronto professor of architecture Adrian Blackwell, it's a low circle of a construction site in he Toronto neighbourhood of Regent Park, site of some attempted revitalizaion due to its long-time status as one of Toronto's poorest neighbourhoods. It was shot by exposing a single frame per second, one degree further around he circle than the previous, giving us an extended view of life in and around the construction site.

The sparseness of the presentation stres much in the way of commen-

tary away from the project, but two ideas particularly struck me through its half-hour running time. First of all, this supposedly new revitalization seems as doomed to failure as the one that preceded it: like the urban renewal project of the '60s it's replacing, it's essentially just gutting an entire area and replacing it with a homogenous structure that follows the rules of "good" urban design without giving much thought to how healthy, lively neighbourhoods actually develop. Secondly, and probably less intentionally, the brief glimpses we get of people walking around the construction site's borders give some indication of how concerned people are with what's going on in their neighbourhood. Even with this jumpy, unnatural view, it's plain to see that almost no one stops to so much as a glance at the project. It's certainly possible the length of construction has produced a kind of malaise, but at least in the context of the film, it seems a strong indication that one of the chief problems with urban design is that the people who are going to end up living with it don't seem to have much stake in its planning and production.

The second film, the rather self-explanatory Every Building, or Site, that a Building Permit has been Issued for a New Building in Toronto in 2006, suggests the same film. A collection of still shots of what the title says it is, it's interesting mostly because of its repetition, occasionally interrupted by a sharp contrast. Though there are a couple visually arresting buildings, by and large these are strip malls, soulless glass condo developments, gas stations and warehouses. it's a particularly relevant comment on Toronto, whose recent obsession with starchitecture is deflated somewhat by the parade of faceless mediocrity on display, but it's also something worth considering in our town, where a new Art Gallery and vague promises of an arena get us buzzing, but the endless strip malls on the edge of town and hideously boring condos at its centre never rate a mention: one nice building does not make up for half-dozen boring ones, and just because they have prosaic functions doesn't mean we shouldn't be thinking about them. V

THU, NOV 12 (7 PM)

WORLD TOWN PLANNING DAY

PRESENTED BY AACIP & MADE

FEATURING NIGHT EQUALS DAY, EVERY

BUILDING, OR SITE, THAT A BUILDING PERMIT HAS BEEN ISSUED FOR A NEW BUILDING IN TORONTO IN 2006

METRO CINEMA (9828 - 101A AVE) 大大大大大

DVD DETECTIVE >> 35 RHUMS

# ilence speaks

### 35 Rhums evokes the past without having to talk about it

lose

The crisscrossing of rails seen through the smudged windows of a Parisian train : glint softly under dusky autumn light. Soon it will be dark, and the faces and figres of passengers will appear reflected on the Plexiglas. Most of the characters: film festivals. in 35 Rhums work in transportation, driving the trains and taxis that move us

around our cities. Among them ire promit (Cally Descar) and nis daughter Joséphine (Mati hip, one characterized by armth, patience and gen-

Prosity, is undergoing transi-: on. The images of Lionel and sephine—Jo, for short—that lingers most vividly are of them rid-

3 brief, lyrical departure from the film's 📜 iominant realism, a horse. Despite its abiding calm 35 Rhums is a film where perpetual motion is always being quietly Emphasized, though the movements we 📜 and departures than they do like circula-.ion. This is a gentle story about letting A rigs take their course.

With its attention to potent details that : outside the dictates of conventional : intrative, its resistance to explicit drama where implication will do just fine, and 's utter lack of severity or formal rigour inle, carefully honed esthetic, 35 Rhums 15 quintessential Claire Denis, 20 years ofter her feature debut Chocalat (1988); the French writer/director has emerged as an exemplary figure in world cinema, : work buddies, who go out drinking when : tale becomes something singular. V

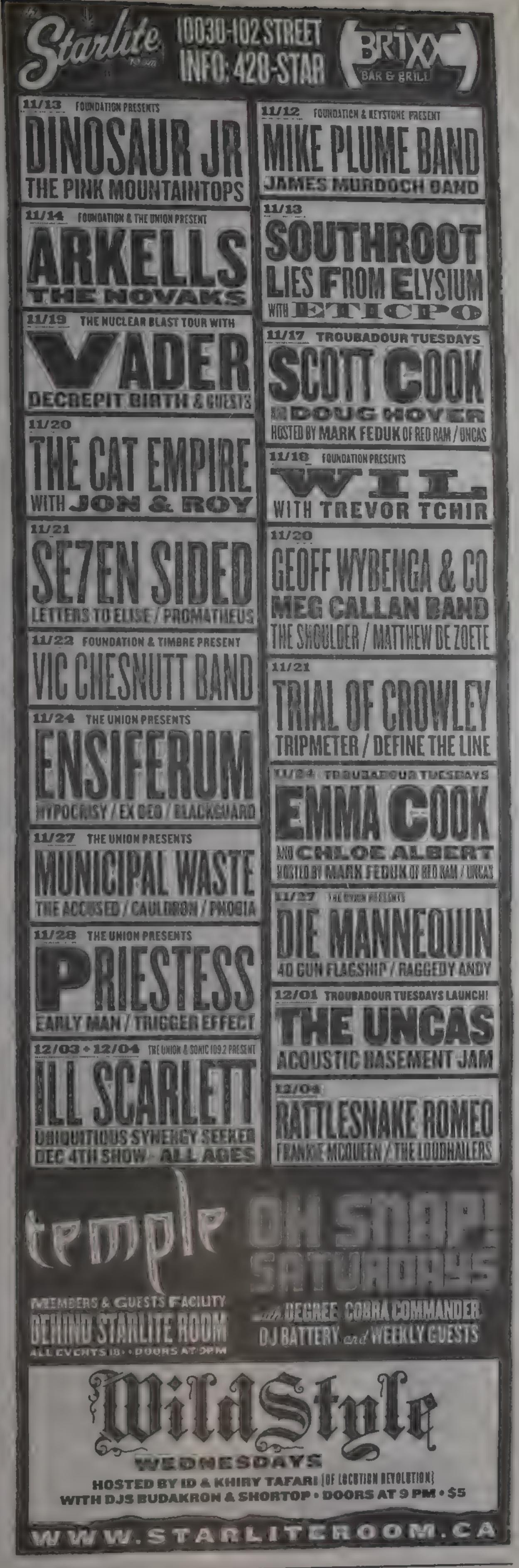
: one of those luminaries whose work fre- : there's an occasion to celebrate, such quently dazzles audiences, is celebrated, is as the retirement of René (Julieth Mars discussed, written about and argued over, ? Toussaint), a quiet man with a sweet yet somehow rarely manages to appear : smile and heavy-lidded eyes. He keeps a on screens outside of major centres and : famous photograph pasted up in his lock-

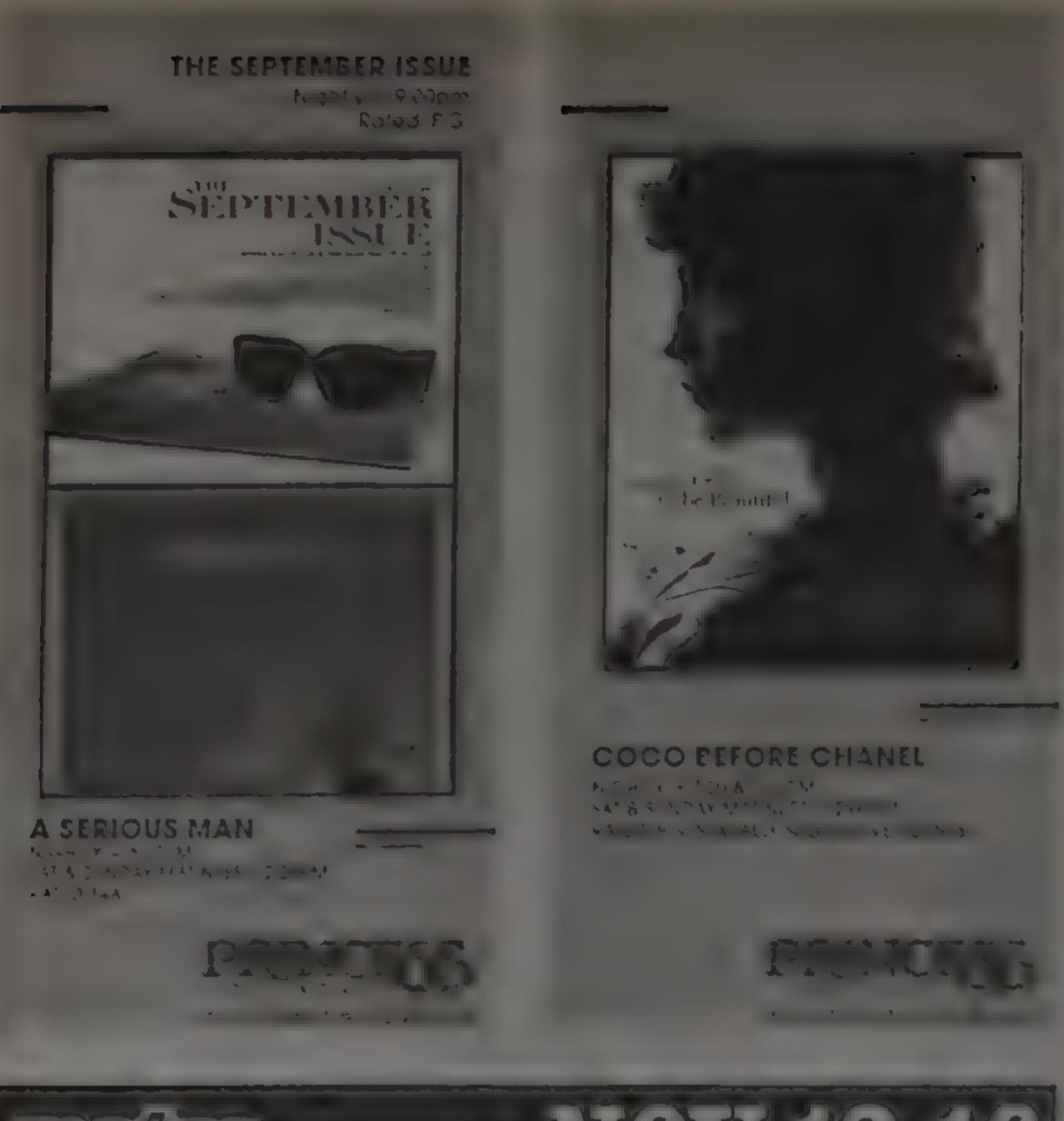
Written by Denis and her frequent co- : has no more plates to spin? scenarist Jean-Pol Fargeau, 35 Rhums : Populated with actors who evoke

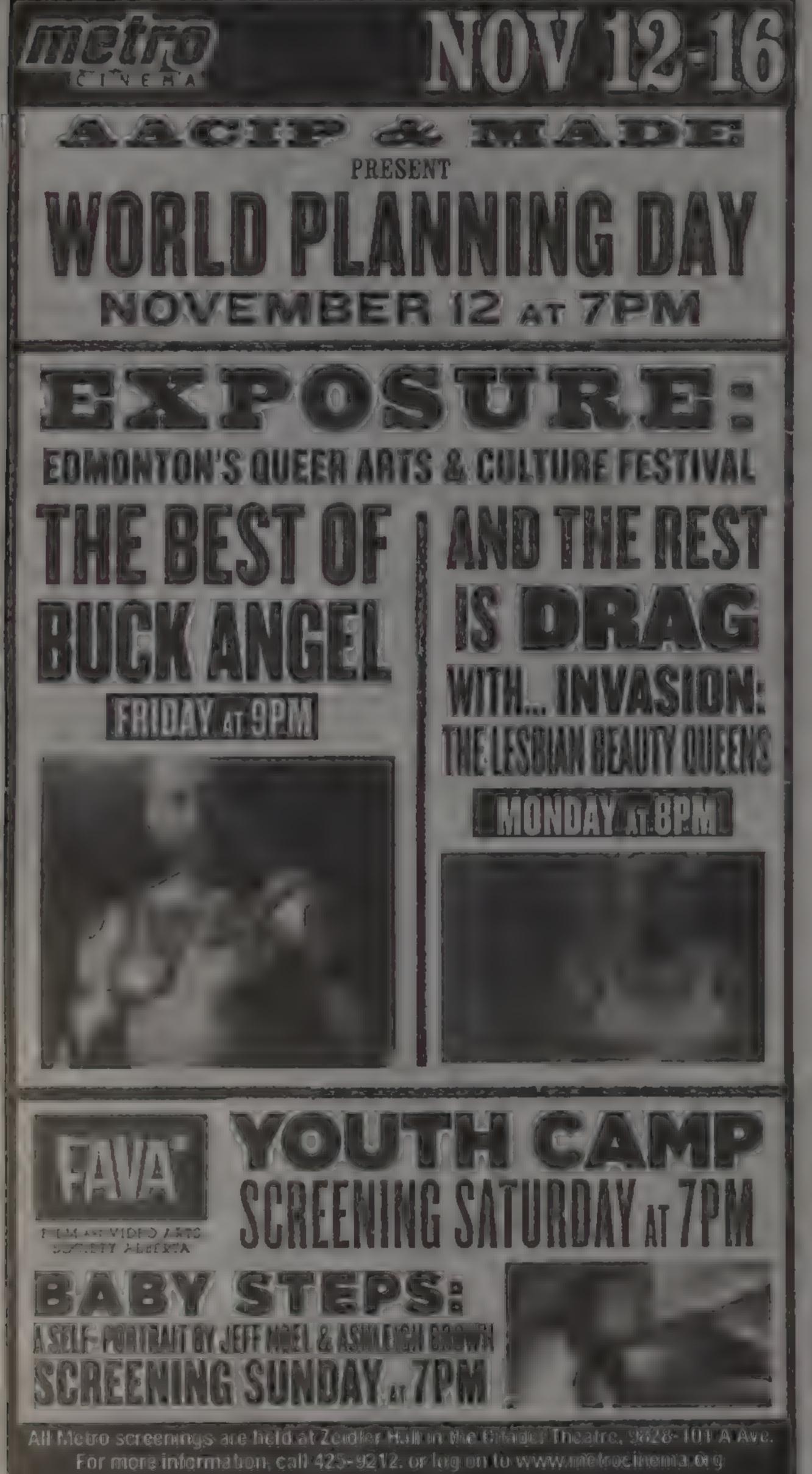
Brailly that lead to her full blossoming into inde- ; a friend when he's not home, the way ng together on Lionel's motorbike, or, in : pendence. Not that any of this is clearly : they trade off partners when dancing in stated in the film—Denis' approach feels : a small restaurant to the Commodores' antithetical to exposition, and part of the : "Nightshift"—the song's rippling guitar/ pleasure of immersing yourself into this : bass/percussion/keyboard groove nevfilm comes from gradually discovering : er sounded so seductive—after being the relationships and histories shared by stranded in some suburb when Gabrielle's witness will come to feel less like arrivals : the characters through their behaviour, car breaks down on the way to a concert. their layers of trust, their boundaries. : 35 Rhums Is elliptical, yet Denis isn't There's Gabrielle (Nicole Dogué), the taxi : withholding. She's selective---what she driver close in age to Lionel who lives : chooses to show and what she chooses in the same building, who smokes a lot : to leave out are major elements of her on her balcony and observes, who's per- : craft. When Lionel and Jo finally reach the fectly at ease with Lionel and Jo yet also : moment where their paths must diverge accustomed to being pushed away when : we know we haven't learned everything she tries too aggressively to be part of about them. We know their lives are far while maintaining a perfectly recogniz- : their family. There's Noé (Grégoire Colin), : too much to fathom for a movie. But closer to Jo's age, living in an apartment : we've seen enough of what they share full of memories with a fat old cat and an ; to sharply feel the rushing current of intense, inarticulate desire to change ev- : conflicting emotions welling up in both erything in his life. And there are Lionel's : of them, and this variation on an oft-told

er of a guy keeping dozens of plates spinning on rods. What will René do when he

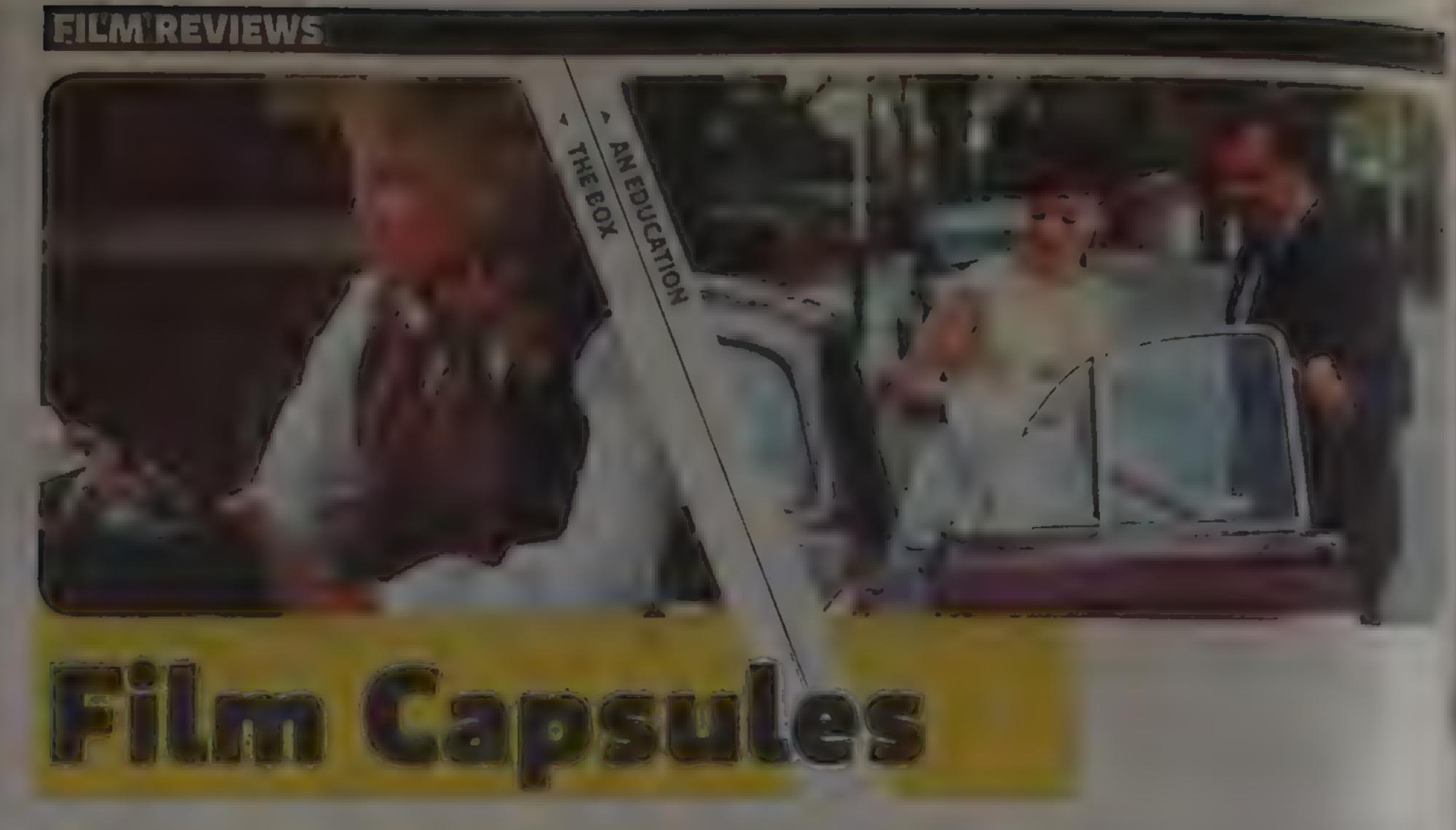
feels like an homage to the films: through their mere presence a rich sense of Yasujiro Ozu, Late Spring : of past experiences, nothing about what's ('49) In particular, It's not sim- : going on either up front or in the margins ply the mellow air or the poetic : of 35 Rhums is entirely ambiguous. So intermediary scenes that invoke : much is communicated through glances, the Japanese master but the : embraces, through the way people stand story itself, the widowed father, : up to eat dinner in their kitchen, the way the adult daughter, the negotiations is they might enjoy farting on the couch of







A houndahion



#### **Now Playing**

#### The Box

Directed by Richard Kelly
Written by Kelly, Richard Matheson
Starring James Marsden, Cameron
Diaz, Frank Lengella
★★☆☆

It's easy to write yourself into a box and hard to think outside it when you're making yet another psyche-out thriller—one of those in-your-head and under-your-skin flicks. A classic example is Kubrick's The Shining, with Jack slowly unraveling, his hallucinations unspooling, before our eyes. Richard Kelly stuffs Kubrickisms—that stare from under a heavy brow; the

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scene; an Arthur C. Clarke quote along with 2001's single red eye—and a little too much more into **The Box**, adapted from Richard Matheson's 1970 story 'Button, Button.' About a couple given a box with a button that, if pressed, will kill someone somewhere but also earn them a ton of money, it was made a Twilight Zone episode in the '80s.

Stephen King disliked Kubrick's adap-

long hallway shot; a dramatic bathroom

tation and Matheson disliked the episode's change to his ending. The change remains here, accompanied by more of a background for Arthur (James Marsden) and Norma (Cameron Diaz), a NASA scientist and a private-school English teacher. The period (1976 this time) suburban setting and sci-fi touches recall Kelly's debut, Donnie Darko. But one of the best tricks to crafting a thriller that opens up into something more, something as Inescapable as The Shining, is to tuck moments of deeper realism and psychological insight into the corners so they spring out, raising the dread from your mind's underground.

That doesn't happen. Kelly does build the ominous-ness, though occasionally the drawn-out tension feels like watching a story's pages flip past and the score (from members of the Arcade Fire) can be intrusively self-conscious, like a campfire tale-teller adding the "ooo"s of a ghost instead of letting us get into the story already. Generally, though, the creeps and chills, as husband and wife fall into a pit of unease, gather nice and slowly. Disturbing images crop up, from the box-giver, Arlington Steward (Frank Langella), to a man simply watching, mouth agape.

Arthur and Norma don't much discuss the ethics of their toaded Hobson's choice before Norma decides. The story comes down as pointlessly hard on women as Norma does on the button—Kelly could've turned their

Eve-like doom-bringing into some comment on '70s femininity. But he doesn't use the era for deeper ends, just and wardly syncs up the existential ho ror with the Viking Mars program The story's allegory—for individual self ishness destroying human society—is thrown off-course by this incidental interplanetary intrigue.

Young Walter (Sam Oz Stone) recalls
Jack's son but, maybe to avoid him be
coming one of those spooky-precocious
kids, the story leaves him out in the cold
And there's no warm family dynamic or
much sense of the financial walls clos
ing in, so the climactic choice loses its
emotional force.

For all its rough edges, The Box wraps up pretty nicely, but it's one of those thrillers that, looking back on it, has some plot ribbons with frayed, fuzzy ends. Yet Kelly toys nicely with the box motif—is this world our future coffin or a portal to a better present?—and gift giving, especially when Norma's apparent lack of altruism is repackaged and handed back, hitting closer to home. The film's just not quite sharp-edged enough to open doors to images and fears in your head you never knew were there, but now want desperately to lock up

// BRIAN@VUEWEEKLY COM

#### Playing at the Garneau

#### An Education

Directed by Lone Scherfig
Written by Nich Hornby
Starring Carey Mulligan, Peter Sarsgaard
★★☆☆

Their meet-cute is irresistible: theres
Jenny, after school, still in uniform,
stuck in the rain with her cello, and
here comes David, the older, eloquent
stranger in his smart little car, offering to provide shelter not for her but



Canada Council | Conseil des Arts

du Canada

by thed instrument, which as esthete he can't bear C So the cello gets the Jenny, for decorum's • one / 16—walks alongside . 1 : ves slowly, gently ques-Lic completing the first part and the A few scenes later , in the passenger seat, and the 11 we tooks at David, her vulnerit, it, it is ty palpable, her awe erotiit we can think is, man, has he a rie a number on her. That mo-The erries within it an awful lot of An amtualty wonderful and finally about An Education. , David, the film's deft with per-... ion but falls short in the way of oll: w through. de sed by Danish director Lone

Sel Pring and adapted by novelist Nick Hornby from Lynn Barber's memoir, An Education is a coming-of-age tale set In 1961, with London not yet swinging and Paris still holding its position as the world capital of romantic-wouldbe-sophisticate teenage fantasy. The film's beguiling enough to leave you uncertain as to how much power comes from Scherfig-Hornby-Barber's collective sensitivity to the heights of one's first brush with adult thrills, and how much comes from the immersive quality of Carey Mulligan's startling central performance. The actress, now in ner mid-20s, is a few significant years away from the heady experiences that enny-innocent, yes, but smart as a whip-gets her first taste of, but she registers her enrapture as through it's all still fresh and undigested. She's radiant and awkward, a child discovering elegance and sex, fixating just holding a cigarette, listening to Ravel, or sitting motionless, one hand poised on the dining table while her parents ar-

gue in the adjoining room. As David, Peter Sarsgaard, too, is inspired casting, sleepy eyes, smooth talk, an expert listener and a pretty blatant grifter, to anyone with a decent radar—something Jenny's parents, played by Alfred Molina and Cara Seymour, rather implausibly lack. For as long as we sense only the vague threat of David without knowing quite what he's up to, the film's delicate and engrossing. A rake he may be, but David's endowed with remarkable texture and charisma, so that we never feel that Jenny's malleability is purely a matter of youth, or of movie convention. The problem starts when Peter exits the picture and turns into a bogeyman. The last round of scenes, in which we discover the full extent of David's deceptions, are almost laughable in how they compress exposition into flat melodrama, rushing to resolve Jenny's crisis, which suddenly boils down to a battle between David and Jenny's English teacher fighting on the side of feminine independence, social legitimacy and what Jenny cruof dismisses as the dread life of an mild Jenny's young and bright r 1 has everything ahead of her, so The recovers from David's whirlwind 'in quickly, but the movie never " to manages the same feat. I guess. tay the ending, I just don't buy its os-T, Ele consolation

JUSEF BRAUN

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FRI, NOV 13 - THU, NOV 19, 2009

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2012 (PG, frightening scenes, not recommended for young क्षांक्षिक

Daily 7:30; Sat-Sun, Tue, Thu 1:45

LAW ABIDING CITIZEN (14A, brutal violence) Pri-Wed gna

A CHRISTMAS CAROL (PG, frightening scenes, not recommended for young children) Daily 7:00, 9:00; Sat-Sun, Tue, Thu 2:00

COUPLES RETREAT (PG, sexual content, not recommended

for children) Pn-Wed 7:05 Sat-Sun, Tue 2:05

SAW VI (18A, british violence, gory scenes) Daily 7:15, 9:15; Sat-Sun, Tue, Thu 2:15

TWILIGHT (14A)

Thu 7:30; Movies For Mommies: Thu: 2:00

TWILIGHT SAGA: NEW MOON (PG, violence) Thu 10:00

#### CINEMA CITY MOVIES 12:

5074-130 Ava, 780.A72.9779

HEER RANIHA (Punjabi W/E.S.T.) (STC) Pri-Sat 2000, 4:05, 7:30, 10:45; Sum-Thu 2:00, 4:05, 7:30

ALSI DEEWANGI (Hind: W/E.S.T.) (STC) Daily 2:05, 4:00, 6:50, 9:45

FAME (PG)

Fri-Sat 7:05, 9:40, 12:00; Sun-Thu 7:05, 9:40

LOVE HAPPENS (PG, coarse language) Fri-Sat 1145, 4115, 6155, 9125, 11150; Sum-Thu 1145, 4115, 6155, 9125

FENNIFER'S BODY (14A, coarse language, gory violence, sexual content, crude language)

Pri-Sat 1125, 4710, 7720, 9150, 12105; Sun-Thu 1125, 4110, 7720, 9150

9 (PG, frightening scenes, not recommended for young

Pri-Sat 2000, 4190, 7100, 9215, 12215; Sun-Thu 2100, 4150, 7100, 9215 INGLOURIOUS BASTERDS (18A, gory violence)

Daily 2:05, 6:40, 9:55

DISTRICT 9 (14A, gory scenes, brutal violence, coarse language)

Fri-Sat 1:30, 4:25, 7:05, 9:45, 12:10; Sun-Thu 1:30, 4:25, 7:05, 9:45

PONYO (G)

Daily 235, 435, 725

JULIE & JULIA (PG, coarse language) Pri-Sat 6:50, 9:35, 12:05; Sun-Thu 6:50, 9:35

THE UGLY TRUTH (14A, language may offend, sexual content)

Fri-Sat 6:45, 9:20, 11:40; Sun-Thu 6:45, 9:20

G FORCE (G)

Daily 1:55 4:45

HARRY POTTER AND THE HALF BLOOD PRINCE (PG.

violence, finghtening scenes) Pri-Sat 1220, 4230, 7235, 12200; Sun-Thu 1220, 4230, 7235

KE AGE: DAWN OF THE DINOSAURS (G)

Daily 1:50, 4:40

THE PROPOSAL (PG, coarse language) Daily 9:30

UP(G)

Daily 1:40, 4:20

#### CINEPLEX ODEON HORTH

#### 1A231-137 Ave, 780.732.2236

2012 (PG, finghtening scenes, not recommended for young

No passes Fri-Sat 12:00, 2:00, 3:30, 6:30, 7:00, 10:00, 10:30; Sum-Thu 12:00, 2:00, 3:30, 6:30, 7:00, 10:00

PIRATE RADIO (14A, coarse language) No passes Fri-Tue, Thu 1:20, 4:00, 7:10, 9:90; Wed 4:00, 7:10, 9:50; Star & Strollers Screening, No passes Wed 1000

A CHRISTMAS CAROL (PG, frightening scenes, not recommended for young children)

Digital 3d, No passes Daily 12:15, 1:10, 2:30, 3:50, 4:45, 6:40, 7720, 9720, 9445

THE FOURTH KIND (14A, disturbing content)

Daily 1:30, 4:30, 7:40, 10:10

THE MEN WHO STARE AT GOATS (14A) Fri-Tue, Thu 1240, 4220, 7:50, 20215; Wed 4:20, 7:50, 20215; Star & Strollers Screening Wed 1.00

MICHAEL JACKSON'S THIS IS IT (G)

Daily 1 00, 4:10, 7:45, 10:25 ASTRO BOY (PG)

Daily 12 30, 250, 515, 725

WHERE THE WELD THINGS ARE (PG, not recommended for young children) Daily 210 500

THE STEPFATHER (LAA, VIOLENCE)

Daily 10:05

LAW ABIDING CITIZEN (LAA, brutal violence) Fri Wed 12.50, 4.15, 7.15, 10.20, Thu 12.50, 4.15, 7.15

PARANORMAL ACTIVITY (14A, Ing Itering scenes, coarse language, not recommended for children)

Daily 12 23, 240, 450, 750, 940

COUPLES RETREAT PG, sexual content, not recommended

Fri Sun Wed 1240, 340 The Sun Washington

TO SEE LAD (184, gury victories) Day 8.00, 10.40

GONE WITH THE WIND STO

No passe: Thu 10 30, 10 05

3730, 6730, 7730, 10:05

young children)

7:40, 9:20, 10:15

AMELIA (PG)

ASTRO BOY (PG)

Daily 2005, 3735, 6735

young children)

for children)

505 7:30

Sat it oo

children)

3735, 8:00

Thu 200, 345, 7:00

NEW MOON (STC)

for children)

Fn-Wed 9:20

Thu 420, 6:50

CLAREVIEW 10

source children)

Daily 12140, 3120, 6140, 9135

Daily 1:20, 4115, 7115, 10110

Daily 12:35, 3:45, 6:50, 9:45

Daily 12:50, 3715, 530, 7:45, 10:25

ZOMBELAND (18A, gory violence)

10:30; Thu 12:15, 2:30, 5:00, 7:35

**GONE WITH THE WIND (STC)** 

CITY CENTRE 9

mended for young children)

1200, 240, 510, 740, 1000

Daily 9:25

Daily 12:20, 3:50, 6:45, 9:40

Daily 1225, 4210, 7:25, 9:55

mended for young children)

TWILIGHT SAGA NEW MOON PG VIOLENCE)

EMEMPLEX ODEOM SOUTH

PIRATE RADIO (14A, coarse language)

10:20; Star & Strollers Screening; Thu 2:00

CLOUDY WITH A CHANCE OF MEATBALLS 3D (G)

Dally בבחר ביבר, בעם פיבר קיבה

1525-99 St, 780.A36.8585

2012 (PG, frightening scenes, not recommended for young

No passes Pri-Sat 12:00, 2:00, 3:30, 6:30, 7:20, 10:05, 10:45

No passes Pn-Wed 1220, 3:40, 7:05, 10:20; Thu 3:40, 7:05.

THE BOX (PG, frightening scenes, not recommended for

A CHRISTMAS CAROL (PG, frightening scenes, not recom-

Digital 3d, No passes Daily 12:15, 125, 2:40, 4:00, 5:10, 6:45,

Fri, Sun-Thu 12730, 3:00, 7:20, 9:50; Sat 12725, 4:00, 7:20, 9:50

Pri-Wed 2000, 3:55, 7:00, 10:00; Thu 3:55, 7:00, 10:00; Star &

WHERE THE WILD THINGS ARE (PG, not recommended for

PARANORMAL ACTIVITY (14A, frightening scenes, coarse

COUPLES RETREAT (PG, sexual content, not recommended

Pri, Sun-Wed 12:45, 3:10, 5:25, 7:50, 10:30; Sat 3:10, 5:25, 7:50,

Digital 3d Fri-Wed 12:30, 2:45, 5:05, 7:30, 9:50; Thu 12:30, 2:45

No passes Thu 10:00; Advanced Preview, No passes Thu 10:15

TOPON TO I AM, THE AUT. TOPON

PARANORMAL ACTIVITY (14A, frightening scenes, coarse

DTS Digital, Stadium Seating Daily 12:20, 2:30, 4:50, 7:30, 9:50

A CHRISTMAS CAROL (PG, frightening scenes, not recom-

Stadium Seating, DTS Digital Daily 12:20, 2:50, 5:20, 7:50, 10:15

Stadium Seating, Dolby Stereo Digital, No passes Daily 12:00,

DTS Digital, Stadium Seating Daily 12005, 2735, 505, 7735, 10:05

DTS Digital, Stadium Seating Pri-Wed 2000, 345, 7:00, 9:35

THE BOX (PG, finghtening scenes, not recommended for

Stadium Seating, DTS Digital, No passes Pn-Tue, Thu 12:45.

Stadium Seating, Dolby Stereo Digital Daily 12:55, 3:50, 6:40,

4211-139 Ave. 780.472.7600

COUPLES RETREAT (PG, sexual content, not recommended

Pri, Mon-Wed 4110, 6150, 9735 Sat-Sun 1115, 4110, 6150, 9735

PARANORMAL ACTIVITY (14/4 Injunteral of Kenes, 11 2000)

Pri, Mon-Thu 4:50, 7:30, 9:50; Sat-Sun 2:50, 4:50, 7:30, 9:50

A CHRISTMAS CAROL (PG, frightening scenes, not recom-

Digital 3d, On a Screens, No passes Fn 3:45, 4:15, 6:30, 7:00,

8.50, 9025; Digital 3d, On a Screens, No passes Sat-Sun 12:50,

2:30, 3:45, 4:15, 6:30, 7:00, 8.50, 9:25 Digital 3d, On a Screens

THE BOX (PG, frightening scenes, not recommended for

No passes, Stadium Seating, DTS Digital Thu 10:00

LAW ABIDING CITIZEN (14A, brutal violence)

MICHAEL JACKSON'S THIS IS IT (G)

lang age, not recommended for children)

Mon-Thu 3:45, 4:15, 6:30, 7:00, 8:50, 9:25

mended for young children)

Pri, Mon-Thu 4:00, 6:40; Sat-Sun 1:35, 4:00, 6:40

DTS Digital, Stadium Seating Daily 12:35, 3:25, 6:50, 9:40

2012 (PG, frightening scenes, not recommended for young

Stadium Seating, DTS Digital, Digital 3d, No passes Daily

CLOUDY WITH A CHANCE OF MEATBALLS 3D (G)

TWILIGHT SAGA: NEW MOON (PG, violence)

language, not recommended for children)

THE MEN WHO STARE AT GOATS (14A)

PIRATE RADIO (14A, coarse language)

3140, 6130, 9110; Wed 12145, 3140, 9110

MICHAEL JACKSON'S THIS IS IT (G)

THE FOURTH KIND (14A, disturbing content)

LAW ABIDING CITIZEN (14A, brutal violence)

LAW ABIDING CITIZEN (14A, brutal violence)

language, not recommended for children)

THE FOURTH KIND (24A, disturbing content)

THE MEN WHO STARE AT GOATS (14A)

MICHAEL JACKSON'S THIS IS IT (G)

Strollers Screening: Thu 2:00

Sun-Wed 12:00, 2:00, 3:30, 6:30, 7:10, 10:05; Thu 12:00, 2:00,

6:45, 9:30; Mon-Thu 3:50, 6:45, 9:30 THE FOURTH KIND (14A, disturbing content)

young children)

Fri, Mon-Thu 4:20, 7:15, 9:40; Sat-Sun 1:20, 4:20, 7:25, 9:40 THE MEN WHO STARE AT GOATS (14A)

No passes Fri 3190, 6:45, 9:30; No passes Sat-Sun 2:05, 3:50.

Fn, Mon-Thu 4:40, 7:20, 9:45 Sat-Sun 1:40, 4:40, 7:20, 9:45 2012 (PG, frightening scenes, not recommended for young

No passes, On a Screens Fri, Mon-Thu 4730, 720, 9:00; Sat-Sun 100, 200, 430, 730, 9:00

TWILIGHT SAGA: NEW MOON (PG, violence) No passes That 10:00

#### GALAXY-SHERWOOD PARKS

2020 Sharwood Dr. 780.416.0750

2012 (PG, frightening scenes, not recommended for young duldren)

No passes Fri 420, 630, 8000, 2020; Sat 1230, 2000, 420, 630, &100, 1000; Sun 12:30, 2:00, 4:10, 6:30, 8:00, 10:00; Mon-Thu 6730, 8:00, 10:00

THE BOX (PG, frightening scenes, not recommended for young children) Daily 6.45, 930

A CHRISTMAS CAROL (PG, frightening scenes, not recommended for young children)

Digital 3d, No passes Pri 525, 7:30, 9:50; Sat-Sun 12:30, 2:45. 515 730, 9:50; Mon-Thu 7:30, 9:50

THE FOURTH KIND (14A, disturbing content) Pn 4:45, 7:50, 10:20; Sat-Sun 1:45, 4:45, 7:50, 10:20; Mon-Thu 7550, 10020

THE MEN WHO STARE AT GOATS (14A)

Fn 4:20, 7:15, 9:40; Sat-Sun 1:50, 4:20, 7:15, 9:40; Mon-Wed 7:15, 9:40; Thu 7:15, 10:00

MICHAEL JACKSON'S THIS IS IT (G)

Fri 4:00, 7:00, 9:45; Szt-Sun 1:00, 4:00, 7:00, 9:45; Mon-Thu 700,945

WHERE THE WILD THINGS ARE (PG, not recommended for young children)

Fn 3:45: Sat-Sun 12:50, 3:45 LAW ABIDING CITIZEN (14A, brutal violence)

Pn 430, 740, 10ng Sat-Sun 130, 430, 740, 10ng Mon-Wed 740, 1035 Thu 740

PARANORMAL ACTIVITY (14A, frightening scenes, coarse

language, not recommended for children) Fri 530, 745, 1030; Sat-Sun 1245, 3:00, 530, 745, 1030; Mon-Thu 7:45, 10:30

COUPLES RETREAT (PG, sexual content, not recommended for children)

Fn 4ns 7no, 10no; Szt-Sun 1ns 4ns 7no, 10no; Mon-Wed 720, 1020; Tnu 720

TWILIGHT SAGA: NEW MOON (PG, violence) Advanced Preview, No passes Thu 10:00, 10:10

#### GRANDIN THEATRE-ST ALBERT

Grandin M. 7, Sir Winston Churchili Ave, St Albert, 780A58.9822

2012 (PG, frightening scenes, not recommended for young

Pri-Sun 12:45, 3:35, 6:25, 9:20; Mon-Thu 1:35, 4:55, 7:45 WHERE THE WILD THINGS ARE (PG, not recommended for

young children) Daily 4:55

ASTRO BOY (PG) Daily 2:05, 3:05

COUPLES RETREAT (PG, sexual content, not recommended for children) Daily 6:55 9:05

A CHRISTMAS CAROL (PG, frightening scenes, not recommended for young children) No passes Daily 200, 300, 500, 7:05, 9:00

PARANORMAL ACTIVITY (14A, frightening scenes, coarse language, not recommended for children) No passes Daily 22:35, 2:35, 4:20, 6:00, 7:45, 9:30

MICHAEL JACKSON'S THIS IS IT (G) No passes Daily 2235, 2145, 4150, 7100, 9105

#### LEDUCCINEMAS

700 101

PARANORMAL ACTIVITY (14A, frightening scenes, coarse language, not recommended for children) Daily 6.55, 9215; Fri-Sun 12:55, 3215

A CHRISTMAS CAROL (PG, frightening scenes, not recom mended for young children) Daily 7:05, 9225 Fn-Sun 1:05, 3235

COUPLES RETREAT (PG, sexual content, not recommended for children)

Daily 7:10, 9:30; Daily Fri-Sun 1:10, 7:30 2012 (PG, fightening scenes, not recommended for young children)

Daily 6:45, 9:45; Fri-Sun 12:45, 3:45

#### METRO CHEMA

Mon B co

9828-101A Ave, Otadel Theetre, 780.A25.9212 EXPOSURE: THE BEST OF BUCK ANGEL (STC) Fri 9:00

BABY STEPS: A SELF-PORTRAIT BY JEFF NOEL AND ASHLEIGH BROWN (STC) Sun 7:00

AND THE REST IS DRAG W/ INVASION: LESBIAN BEAUTY QUEENS, STC)

UKRAINIAN CHILDREN'S CARTOONS, STC Thursdoo free

PARKLAND CINEMAT

130 Century Crossing, Spruce Greve, 780.972.2322; Serving Spruce Grove, Story Plain; Parkland County

2012 (PG, frightening scenes, not recommended for young children) Daily 6 30, 9.45 In, Sat, Sun, The west

TWILIGHT SAGA NEW MOON PG violence) Thu Nov 19, 10 00

TWILIGHT (14A. Thu Nov 19 700

A CHRISTANAS CAROL (PG frightening scenes, in these mil

mended for young children) Daily \$45,9:00; Fri-Sun, The 1245 3:00

THE MEN WHO STARE AT GOATS (14A) Daily 7:05, 9:20; Fri, Sat, Sun Tue 2:00, 3:20; Movies For Mon-

mies Nov 17, 100

THE BOX (PG, frightening scenes, not recommended for

young children) Daily 6.50, 925 Fri, Sat, Sun, Tue 1250, 325

PARANORMAL ACTIVITY (14A, frightening scenes, coarse

language, not recommended for children) Daily 7210, 9210; Fri, Sat, Sun, The 2210, 3210

ASTRO BOY (PG) Fri-Sun, The 1255, 3:05

LAW ABIDING CITIZEN (14A, brutal violence) Pn-Wed 6:55, 9:05 COUPLES RETREAT (PG, sexual content, not recommended

for children) Daily 7:00, 9:30; Fri-Sun, Tue 2:05, 3:30

GARNEAU

#### 8712-109 St, 780 A33.0728

I AM LEGEND (STC) Free popcom and movie: Sat Nov 14: 4000

AN EDUCATION (PG, mature subject matter) Daily 7:00, 9:00; Sat, Sun 1:00

**PRINCESS** 

#### 10337-82 Ave, 780.A33.0728

COCO AVANT CHANEL (PG, sexually suggestive scenes) Daily 7:00, 9:10; Sat, Sun 2:00

A SERIOUS MAN (14A) Sat-Sun 2.00

young children)

THE SEPTEMBER ISSUE (PG) Daily 9:00

SCUTIABANK THEATRE WEM

MEDIC REPORTED SE TESTEN ZUGO 2012 (PG, frightening scenes, not recommended for young

No passes Daily 12:30, 22:30, 2:00, 425, 6:30, 8:00, 10:25 THE BOX (PG, frightening scenes, not recommended for

Daily 1220, 4:00, 6:50, 9:50 A CHRISTMAS CAROL (PG, frightening scenes, not recommended for young children)

Digital 3d, No passes Daily 12:00, 2:00, 2:30, 3:45, 5:00, 6:30, 7:30, 9:00, 10:00

THE FOURTH KIND (14A, disturbing content) Fri-Wed 11.50, 2220, 450, 740, 1040; Thu 1150, 2210, 1040 THE MEN WHO STARE AT GOATS (LIA)

No passes Daily 11:30, 2:00, 4:30, 7:00, 9:30

mended for young children)

Fri-Tue, Thu 11140, 2110, 4140, 7120, 10110; Wed 4140, 7120, 10110. Star & Strollers Screening: Wed 2000 A CHRISTMAS CAROL (PG, frightening scenes, not recom-

ANICHAEL JACKSON'S THIS IS IT (G) Fn-Tue, Thu 12:50, 3:50, 6:45, 9:40; Wed 3:50, 6:45, 9:40; Star & Strollers Screening: Wed 2:00

WHERE THE WILD THINGS ARE (PG, not recommended for young children) Daily 12:15 2:45 5:15

LAW ABIDING CITIZEN (14A, brutal violence)

Daily 120, 420, 720, 1020 PARAHORMAL ACTIVITY (14A, frightening scenes, coarse language, not recommended for children)

Pn-Wed 12:10, 2:40, 5:10, 7:50, 10:45 Thu 12:10, 2:40, 10:45 COUPLES RETREAT (PG, sexual content, not recommended

for children) Fn-Wed 1240, 340, 640, 945 Thu 1240, 340, 640 ZOMBIELAND (18A, gory violence)

TWILIGHT SAGA: NEW MOON (PG, violence) Advanced Preview, No passes Thu 10000, 1025 LAUGH OUT LOUD COMEDY FESTIVAL 2009 (STC)

#### Thu 7:00

Fn-Wed 745, 10390; Thu 745

WESTMOUNT CENTRE 111 Ave, Great Rd, 780.455.8726

2012 (PG, frightening scenes, not recommended for young children) Dolby Stereo Digital, No passes Fri 8:00; Sat-Sun 12:30, 4:10.

8.00; Mon-Thu 7:00 A CHRISTMAS CAROL (PG, frightening scenes, not recommended for young children)

Digital, No passes Sat-Sun 12145, 3120, 7:00, 9235 Dolby Stereo Digital Mon-Thu 500, 8.15 ALVEST TATE

Dollay Stereo Digital, No passes En 7:00, 9:25 Dollay Stereo

DTS Digital Fn 6:30, 9:10; Sat-Sun 1:00, 3:40, 6:30, 9:10; Mon-Thu 515 8:00 COUPLES RETREAT (PG, sexual content, not recommended ...

DTS Digital Fri-Sun 6:45, 9:35; Mon-Wed 525, 8:30; Thu 525

WHERE THE WILD THINGS ARE (PG, not recommended for young children) DTS Digital Sat-Sun 2115, 3555

TWILIGHT SAGA: NEW MOON (PG, violence)

Dolby Stereo Digital, No passes Thu 10:00

#### WETASKIWIN CINEMAS

for children)

Wetaskiarin, 780.351.3922

PARANORMAL ACTIVITY (14A, frightening scenes, coasse

A CHRISTMAS CAROL (PG, frightening scenes, not recommended for young children) Daily 7:05 9:25 Sat-Sun Wed Nov 21: 2:05 3:25

language, not recommended for children) Daily 6:55 pm and 5:10; Sat-Sun, Wed Nov 11: 12:55, 3:10 2012 (PG, frightening scenes, not recommended for young

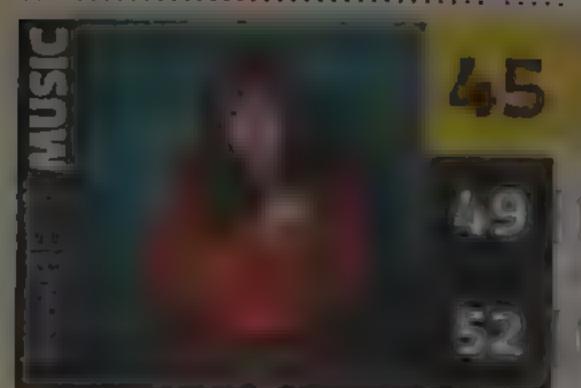
Daily 6:45 9:45 Pri-Sun 12:45 3:45 Thu Nov 12: Michight

COUPLES RETREAT (PG, sexual content, not recommended for children) Daily 7:10, 9:30

ASTRO BOY (PG) Sat-Sun, Wed Nov 12: 1:00, 3:15

FILM // 39





Emma-Lee

Dinosaur Jr.

Online - vueweekly.com

- The Classical Score: highlights of the week's classical-music performances
- Justin Rutledge audio interview
- Expanded Q&A with Dave Bidini

PREVUE // WYRD FEST

## Wyrd scenes inside E-town

Aaron Levin takes Weird Canada straight to the wyrd stage

DAVID BERRY

hifting in his post-modern stool ever so slightly and stirring his coffee with a spoon, Aaron Levin remembers something he wants to get straight before we continue.

"Before I forget, I always get these comments from people that what I'm reviewing isn't that 'weird," he says with the tired frankness that can only come from answering the same question ad infinitum. "Basically, Weird Canada' sounded a lot better than 'Eclectic Canada.'"

Weird Canada is Levin's blog/project devoted to the overlooked in Canada's music scene: the fucked-up noise, lofi pop and other assorted DIY/private projects—Levin likes to call them micro-niches—that form the basement shows and undiscovered gems of every city's music community. Started in June, he's already covered everything from Edmonton side projects to Montréal all-cassette labels, and has expanded from just a boy and his blog to a burgeoning institution, picking up contributors from Montréal, Ottawa and Lethbridge and organizing shows around Edmonton.

As with most successful online ventures Weird Canada is a labour of love that was born out of Levin's passion for record collecting, aided and expanded by his stint as musical director at CJSR. recent finds and obsessions to Edmon- pedigree would indicate. Just the local couver's no-wave Shearing Pinx and

"When you start [collecting records], you very quickly start amassing lots of them, and you're eventually forced into a position where if you want to explore, the only real avenues are the unknown and the independent. You can go to Goodwill and find the Police and Hall and Oates and all these great bands, but if you do that for five years, you want to find some fucked-up shit," he says of his initial forays into the outre and niche, which has also seen him start up a label, Cantor Records, that was initially devoted to rereleasing forgotten gems from music's back catalogue. Time at college radio, with its focus on what's happening now, gave him further avenues to explore. "It wasn't until I started working at CJSR that I really started listening to new stuff, just because I couldn't find an Our Mercury seven-inch at Goodwill. One thing I discovered is that there seemed to be these micro-genre, niche scenes in every city that were similar. You have your weird punk band, your lo-fi pop guys, and all their friends had bands, and they were all recording and releasing stuff, but they never seemed to care about promoting it."

Hence, Weird Canada, a kind of curated catalogue for just that kind of creation. But now, Levin is taking his biggest step beyond the web in the form of Wyrd Fest, a one-day, two-stage, 16-band extravaganza that will bring some of his



ECLECTIC INTERESTS >> Aaron Levin has shaped his Weird Canada project around his own pursuit of music that lies off the beaten path // Brittany Fraser

ton stages.

Though Levin has organized shows for much of the past summer—including a few memorable gigs at non-traditional venues like Steel Wheels Pizzeria and the Bonnie Doon Bowling Lanes—the sheer scope of this puts it in a different realm entirely. The bands are drawn from both home and abroad, and their genres are exactly as diverse as Levin's

contingent is represented by, among others, psych-garagers the Wicked Awesomes!, anthem-poppers Outdoor Miners, the sludge-garage of the Famines and the twitchy pop of Gobble Gobble. The out-of-town line-up is even more eclectic-ahem, weird-including Women side-project Friendo, Lethbridge garage rockers Moby Dicks and brainy punk Myelin Sheaths and Vanatmospheric poppers Peace.

Though Levin admits part of organia ing Wyrd Fest is promoting the var a and his own desires to see some of the music that he likes, he also hopes that the exposure to the kind of bands that don't always get prominent play in Ed monton might help kick-start a little more weirdness of our own, both in the form of new bands and some more people who might be willing to go out on a limb like him and put together their own weird shows.

"If people aren't exposed to the music, they're not pushed in directions that would encourage new ideas to come about-there's no notion that this is something they can do. When there's no stimulus, you have stagnation," he points out. "And I also want to show other people that you can do this without money. You can do this if you work at it, and you're not an idiot. Find a venue, make a Facebook page, send out your press releases, you can do it. And that will encourage more people to stop in Edmonton, because they can play a show and get \$150 bucks and have 100 people see their show." V

SAT, NOV 14 (4 PM) WYAD FEST FEATURING PEACE, SHEARING PINOX, GOBBLE GOB BLE, THE FAMINES, MYELIN SHEATHS AND MORE COSMOPOLITAN MUSIC SOCIETY (8426 GATEWAY BLVD), \$15

PREVUE // BIDINIBAND

# Starting over

CanCon icon Dave Bidini brings his new band to town

MINE ANGUS

Thave Bidini is best known as a member of the iconic Canadian band the Riscostatics, which broke up in 2007. He has since returned with the Bidini-Band, which released The Land is Wild 1.1 2009. He recently spoke to Vue Weekly about what he's up to

What does it feel like to be playing in a new band?

DAVE BIDINI: It's great. The band fell in faster and easier than anyone expected, but we all know each other well that it really isn't that big a surprise. The shows are really quite heavy, but in a good way. With the Rheostatics, the songs were just thown down, and then we explored in miliwe, and a lot of different parts expliced from that. It's a thrilling and exciting way [to write] ... and [Bidini-



JUST TO CLARIFY >> BidiniBand is the new band led by the Rheostatics' Dave Bidini Served

Band is keeping in that tradition of not being too precious.

VW: Have you ever struggled with being too preclous with your work?

DB: I think the Rheostatics did for a while. There were times where we'd labour over parts, but that was probably because we cared a lot too. You have to strike a happy medium, es-

pecially with recordings, because they're going to last forever. Generally I think live music is far too self-conscious. People are too afraid of making mistakes. Usually, the intrigue of a live performance comes with taking that risk of fucking up. Through making mistakes, you can come up with some amazing ideas ... As a band, we're never too concerned with the end result. The whole process is exciting to us—where it leads over the course of the night isn't as essential as what it feels like getting to that point.

VW: At this point in your career, with being an author in mind, what does making records mean for you now? DB: It's different now, but also the same,

in that I already have this established legacy. If I never made another record, I'd be totally happy with what I've done musically. But at the same time, starting a new band really is like starting over. You have to prove yourself and win your fans one at a time. It's a pretty big challenge, and it's gonna require a lot of work, focus and playing.

VW: Has anything about "starting over"

surprised you?

DB: I've been surprised by how comfortable I feel at not playing with people I've played with for 25 years. I'm most surprised at how I'm able to apply all those things I've learned in [BidiniBand]. Also, I went through a very heavy, sad period, especially in the beginning. There's some shows we play where if we get 25 people it's a good draw. The first time that hap pened was a bit of a punch to the gut, but I realized it's just how it has to happen. So I'm surprised at how accepting I am of that. Part of me would've de manded that it be easier than it's been, but it isn't, so that's just the way it ha To be The

FRUIT CALACTER PARTS THE BIDINIBAND THE HELEN SE CHALLEL' B. 515.

#### ONLINEEXTRA

CO ONUR'S TO VUELVEEKEN CONTROS OF MIKE ANDUS'S CON JERSATION WITH DAVE BIDINI,

### Custom fit

### Ontario's Schomberg Fair is finding its own place

MIKE ANGUS

cidentally cut off all his fingers on his left hand when he was 24, and actually re-taught himself to play guitar after his fingers had been re-attached—true story," explains bassist Nathan Sidon of bandmate Matt Bahen over the phone

Rounded out by drummer Pete Garthside, Schomberg Fair is named after the agricultural fair of the members' blends folk, bluegrass and punk to create a fiery brand of "speed-gospel." On the heels of its new album Gospel, the band, known for touring relentlessly, will once again be in the van hoping to win over audiences with a notoriously

"We're really happy with it," Sidon explains of the writing and recording of Gospel. "It was a lot of fun to make. Instead of sitting down and finishing songs, it just

"We're really lucky," he continues. "We play a lot of shows, and we got to see what worked and what didn't work. You get a feel for what a good version, and a better version, would be. It was really collaborative. The three of us each had



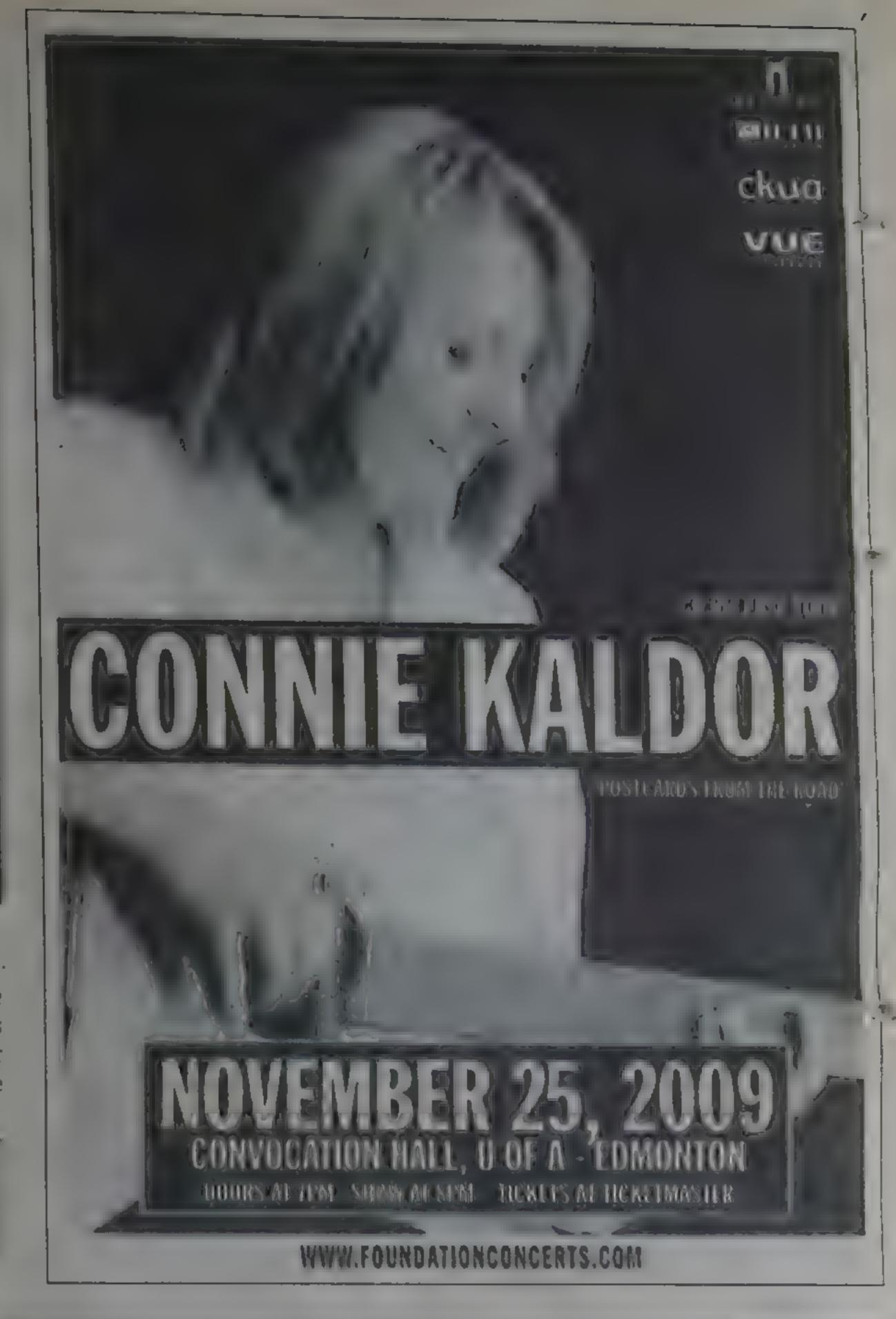
ARE YOU GOING TO SCHOMBERG FAIR? >> The band is named after an agricultural fair in its Ontario hometown // Supplied

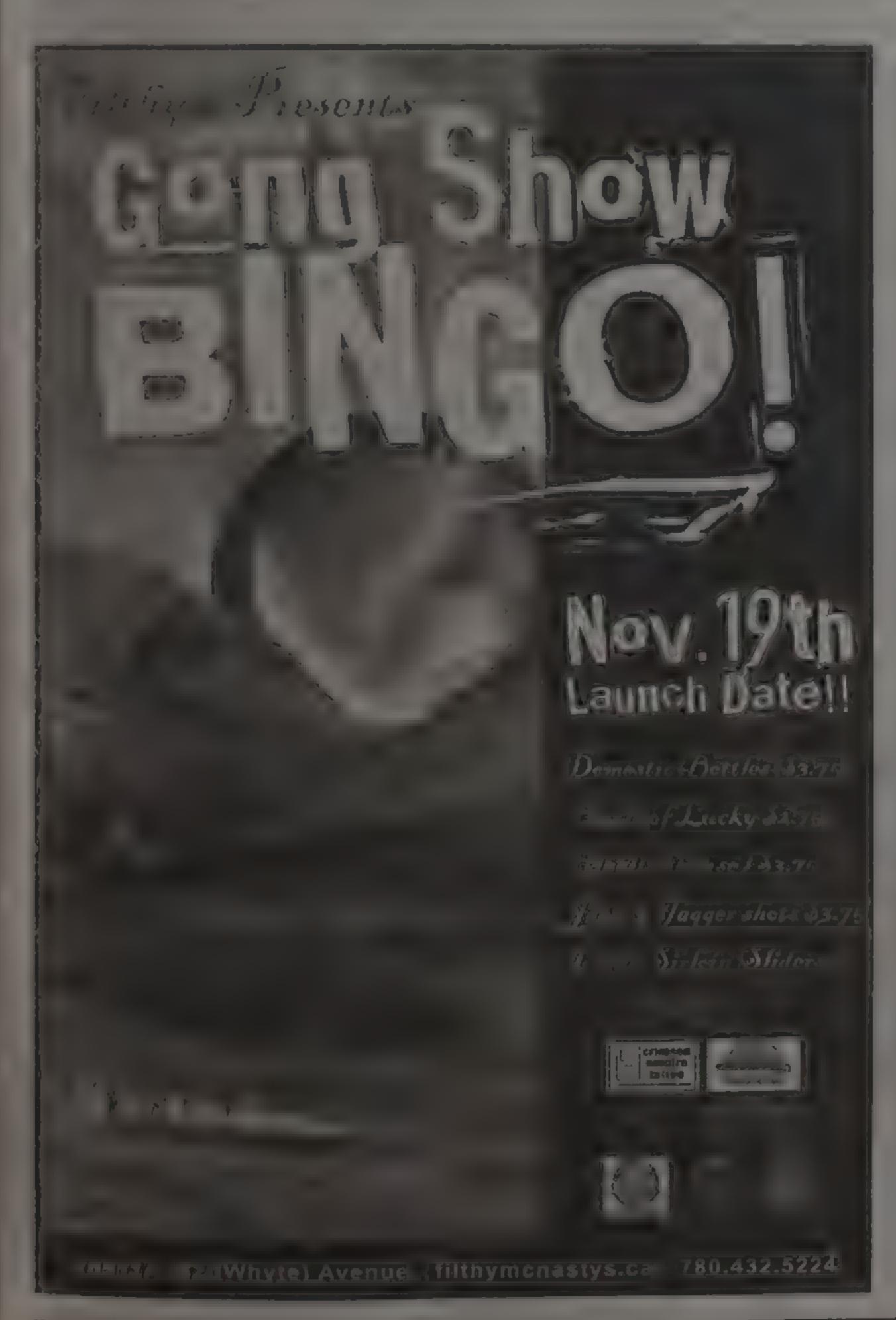
a big part in how they all ended up."

With a unique, throwback sound, Schomberg Fair has found a way to stand out in Toronto's competitive, sometimes fussy, music scene. "There's definitely a country scene in Toronto, but we're not a straight-country band, so we don't quite fit in with that exactly," laughs Sidon. "It seems like it's really an indie-rock fit for us. The cool

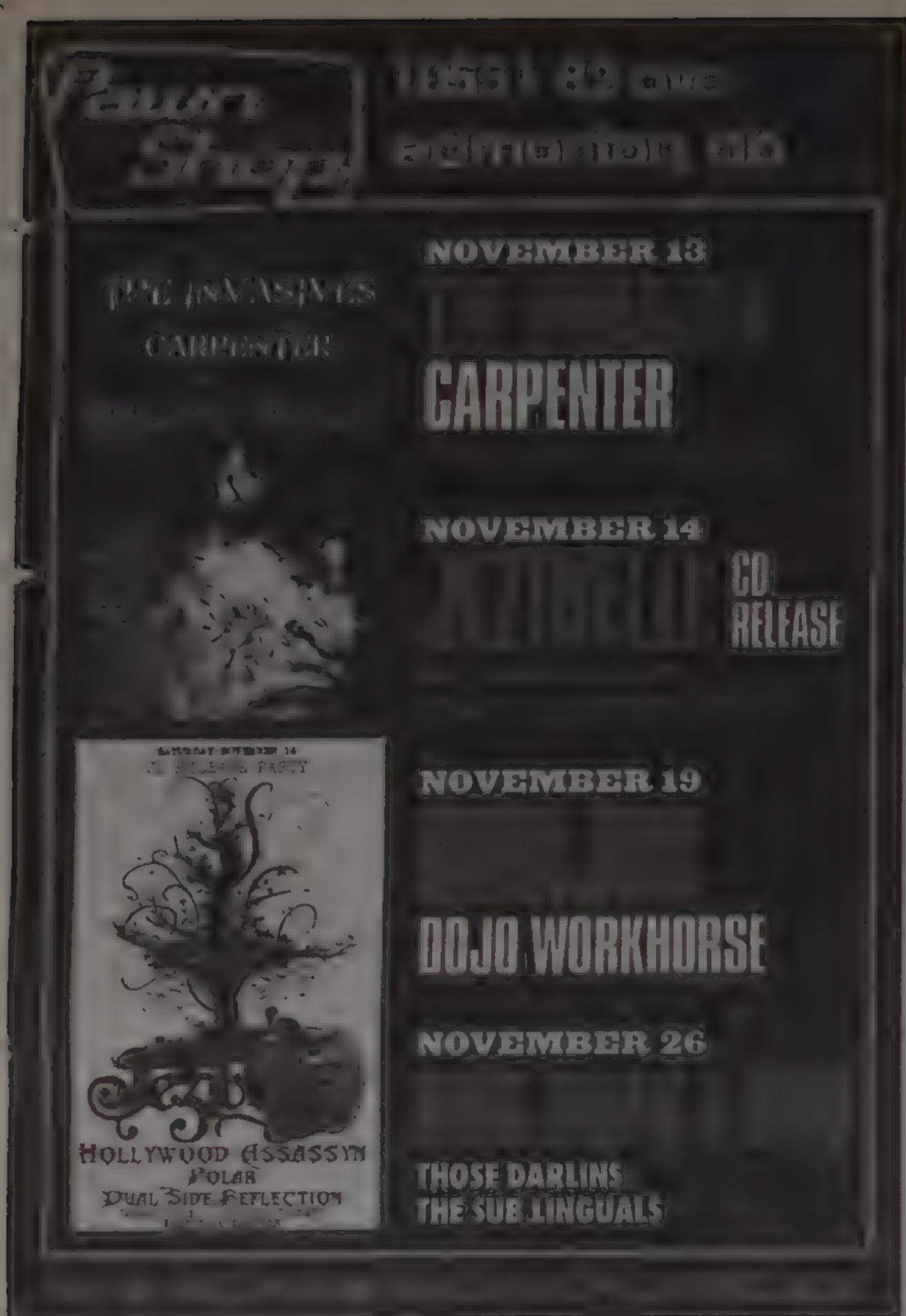
thing about it is no matter who you're playing with, for the most part, bands in Toronto are open to us. Maybe their fans aren't as open minded, but the bands certainly are."

TUE, NOV 17 (9 PM)
SCHOMBERG FAIR
NEW CITY











FAX YOUR FREE LISTINGS TO THOUSE 1300 OR BIMIN LISTINGS O'VUE WEEKLY COM DEADLINE: FRIDAY AT 3PM

#### THURSDAY

ARDEN Marc Atkinson Trio (Gypsy jazz); 7:30pm; \$28 at Arden box office

BLUE CHAIR CAFÉ Kat Danser (blues guitarist, songwriter); 8pm; \$15

BLUES ON WHYTE Too Slim and the Taildraggers

CAFÉ LEVA Jill Pollock and her ukulele; 8pm

CHAISTOPHER'S PARTY PUB Open stage hosted by Alberta Crude; 6-10pm

COOK COUNTY ALSOS Pritchett, Bryce Pallister, no minors; 7pm (door); \$20 (adv)/\$25 (door); 780.432.2665

CROWN PUB Bass Head Thursday: Drum and Bass, Dub Step, Hip Hop, Break beats; 9pm

DRUID Guitar heroes

DUSTER'S PUB Thursday open jam hosted by the Assassins of Youth (blues/ rock); 9pm; no cover

DV8 Open mic Thursdays

ENCORE CLUB . . A Latin Twist: free Salsa Dance Lessons at 9pm

FESTIVAL PLACE James Keelaghan, Rob Heath (folk); benefit concert for USC; 7:30pm \$36 (table)/\$34 (box)/\$32 (theatre) at the Festival Place box office

HAVEN SOCIAL CLUB Open jam at 6:30pm; Althea Cunningham, Dawn In The City; 7:30pm (door), 9pm (Show); \$15 (door)

JULIAN'S-Chateau (jazz piano); 8pm

L.B.'S PUB Open Jam with Ken Skoreyko; 9pm

LIVE WIRE BAR Open Stage Thursdays with Gary Thomas

NAKED CYBERCAFÉ Open stage every Thu; bring your own instruments; 8pm

**NEW CITY SUBURBS** Les Trois Accords, guests; no minors; 9pm (door)

HALL Jam by Wild Rose Old Time Fiddlers

Hottest dueling plane show featuring the Red Piano Players; 8pm-1am

RIC'S GRILL Peter Belec (jazz); every Thu; 7-10pm

Lounge Hey Romeo (country)

Varscona Live music every Thursday night between 7pm and 9pm

Mike Plume Band, James Murdoch Band; 8pm; \$15 at TicketMaster, Megatunes, Blackbyrd

Thu: with DJ Tron, Optimios Prime and Miyuru Fernando; 9pm

JAMMERS PUB Thursday Openy may 7 1 liping

Louis Graham Lawrene

**NORTH GLENORA** 

**RED PIANO BAR** 

RIVER CREE-LIVE

SECOND CUP=

STARLITE ROOM

TEMPLE Surely Temple

**WILD WEST SALOON** Jo Hikk

Underwear Contest FILTHY MCNASTY'S Punk

Rock Bingo with DJ S.W.A.G. FLUID LOUNGE OUL

WINSPEAR CENTRE

8pm; \$65

(guest)

Underdog

Emmylou Harris and Her

Red Dirt Boys, Buddy Miller,

YARDSIRD SUITE Double

Quartet; 7:30pm (door), 8pm

Bill: Raif Buschmeyer

Quartet, Ernesto Cervini

(show); \$18 (memer)/\$22

**BILLY BOB'S LOUNGE** 

BLACK DIOG FREEHOUSE

Big Rock Thursdays: Djs on 3

levels-Topwise Soundsystem

BUDDY'S DJ Bobby Beatz;

9pm; no cover before 10pm;

Shiwana Millionaire Wet

spin Dub & Reggae in The

Escapack Entertainment

Night out **FUNKY BUDDHA-Whyte** 

Ave Requests with DJ Damian

GAS PUMP Ladies Nite: Top 40/dance with DJ Christian

GINGUR SKY Urban Substance Thursdays

HALO Thursdays Fo Sho: with Allout DJs DJ Degree, Junior Brown

KAS BAR Urban House: with DJ Mark Stevens; 9pm

LEVEL 2 LOUNGE DE Thursdays: funky house/ techno with DJ Colin Hargreaves, house/breaks with DJ Krazy K, hardstyle/techno with DJ Decha, tech trance/ electro with DJ Savage Garret; no minors; no cover

**NEW CITY SUBURBS** Bingo at 9:30pm followed by Electroshock Therapy with Dervish Nazz Nomad and Plan B (electro, retro)

ON THE ROCKS Salsaholic Thursdays: Dance lessons at 8pm; Salsa DJ to follow

**OVERTIME SOUTH Retro** to New: classic rock, R&B. urban and dance with DJ

Mikee; 9pm-2xm; no cover

DV8 TAVERN Live music

FESTIVAL PLACE Aaron

(table)/\$34 (box)/\$32 (theatre

FRESH START CAFE Live

music Fridays: Jim Seredial

Jamie Philp and John Towil

HAVEN SOCIAL CLUB

HYDEAWAY Excision.

Datsik, guests; no minors

IRISH CLUB Jam session

IVORY CLUB Duelling

JEFFREY'S The Rault

Every Priday: Headwind

Graham Lawrene (jazz

Live music every Fn

piano); 8pm

(classic pop/rock); 9pm; no

Brothers (folk); \$15

piano show with Jesse, Shane

Tuffany and Erik and guests

JEKYLL AND HYDE PUB

JULIAN'S-Chateau Louis

**LEVA CAPPUCCINO BAR** 

MATCHBOX-Red Deer

Racines de Mexico; 7pm

(door), 7:30pm (show)

MAY FOR FICE O'N'ITZ

THEATRE Lights, Jets

and Greg Gory

party); 8pm

Overhead; all ages; 6:30pm

(door) 7:30pm (show); Sold our

REW CITY SUBURES NA

VIII "Industrial" Party: Dervish

OIL CITY ROADHOUSE

Shane Yellowbird (CD release

O'MAILLE'S Mr. Lucky

(blues/roots); 9pm-12m; no

(singer-songwriter) with

at Festival Place box office

ENCORE CLUB 4 Play

Lines (country singer/

TicketMaster

7-10pm; \$5

Matt Epp

8pm; no cover

songwriter); 7:30pm; \$36

every Fri; 9pm; \$5

Fridays

PUANET INDIGO=SA Albert Hit It Thursdays: breaks, electro house spun with PI residents

PROPERTION THOMAS Thu: old school r&b, hip hop, dance, pop, funk, soul, house and everything retro with DJ Service, Awesome

RENDEZ VOUS PUB MIXIN Thurzday with org666

STABLITE ROOM LINES ist and The Techno Hippy Crew: Bassnectar, Kush Arora, Shamik and guests; 8pm

STOLLI'S Dancehall, hip hop with D) Footnotes hosted by Elle Dirty and ConScience every Thu; no cover www.notorious-events.com

TEMPLE Surely Temple Thursdays: with DJ Tron, DCD, Optimix Prime, Miyuru Fernando; 9pm (door); \$5 (cover)

#### STORY BY CAY

180 DEGREES Sexy Priday night every Friday

ARTERY Mastrz of Tha Yoonavrce: Brian McLeod, People's Poets, Citizen and Critical Mass; 8pm; \$10

BLUE CHAIR CAFÉ Showcase: Gordie Matthews, Bob Jahrig, Al Brant; 8pm; \$15

BLUES ON WHYTE Too Slim and the Taildraggers

**BRIXX BAR** Southroot, Lies From Elysium, Eticpo; 9pm; \$12 (door)

CARROT Live music Pridays: Wells 'n Wall; all ages; 7:30-9:30pm; \$5 (door)

**CASINO EDMONTON** Stars Tonight (tribute)

CASINO YELLOWHEAD Cold Feet (blues)

CENTURY CASINO David Wilcox; 8pm; \$39.95

ON THE ROCKS GO! with COAST TO COAST Open DJ Crazy Dave; 9pm Stage every Friday hosted by Steve Kennedy; 9:30pm

PALACE CASINO (WEM) Valiant Thieves

PREVUE // MATTHEW GOOD

# Reinvigorated

### Not even pneumonia can keep this alt-rock songwriter down

MINCE ARIGINS

If I were to go over the list of songs that were successful singles in my career, I could play a two-hour show of just those songs," Matthew Good states matter-of-factly over the phone. "After you've released so many records, [making a set list] becomes pretty difficult to do."

If Good comes across sounding arrogant, he's got the props to back it up. After 16 years, he's in complete control of his career: he recently renegotiated his contract with Universal Records on his own terms, he's just finished streaming his new album Vancouver for free from his website, he produces his own records, he's won three Juno awards he's never accepted, he's got countless hit singles and he even makes interesting videos. Yes, he can be an outspoken, cantankerous asshole, but whatever your take on the man, you have to respect the fact that Good is one of Canada's greatest alternativerock songwriters.

These days, the only thing bothering him is a case of pneumonia, which still isn't enough to dampen his enthusiasm for Vancouver.

"We enjoy playing it so much, I wish I could play the whole thing every night," he explains of his band's upcoming Canadian tour, before commenting on the album's early reviews. "A lot of people expected an anti-Vancouver record, but I used the city as a backdrop with regards to my time living here."

While he does comment on his city's "decimated" live-music scene and its obvious socio-economic realities, Vancouver is a return to electrified form after Good's previous effort Hospital Music-a subdued, sombre collection of acoustic songs written while battling health problems. Touring an acoustic record, however, has reinvigorated Good.

"Touring those two years, it was the funnest time of my life. The irony for me is that I learned to play acoustic guitar when I was 20 years old, dreaming of being Bob Dylan, but I've spent my whole career going in the other di-

rection. Now, I finally find myself do ing the exact thing I wanted to be do ing in the first place!" he laughs. "Not only that, I have a lot of people coming up to me saying, 'That's the best I've ever seen you,' and my response is, 'That's the most fun I've ever had playing for you."

Another key to Good's musical rejuvenation was a new process of writing and arranging material alone—a process he discovered while writing Hospital Music and applied to Vancouver, and the payoff has been a final product that he's very happy with.

"As an album, I love Vancouver, I think it's great. Sonically it's a lot denser than Hospital Music-it's an electric record. I wanted to do one more [electric] record. I think I've covered that ground now, pretty significantly." V

SOT NOV 14 (7 PM) MATTHEW GOOD

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ROME LOUNGE OF FI days

APIRE BALLROOM and the tomsecuration,

MERELDA S E TUES . Frenzy Fridays:

· · the best in country CARY BUDDHA-Whyte of a state of

3 PUMP Top 40/dance

DJ Christian

NGUR Flossin' Fridays: h Bomb Squad, DJ Sotja, kly guest Dis

L'EL 2 LOUNGE reakbeat, ", progressive and electro The way to the property

WCASTLE PUB Fridays

House, dance mix with DJ Donovan **NEW CITY LIKWID** 

LOUNGE DJ Anarchy Adam OVERTIME SOUTH Retro topNewselannenaekaRegB,

mind an inite of the second Alikee, 9pm-2am, no cover **PLAY NIGHTCLUB** The first bar for the queer

community to open in a decade with DJ's Alexa Brown and Eddie Toonflash; 9pm (door); \$5 www.playnightclub.

RED STAR Movin' on Up Fridays: indie, rock, funk, soul, hip hop with DJ Gatto, DJ Mega Wattson

**ROUGE LOUNGE** Solice Pridays

SPORTSWORLD Top 40 Request with a mix of Retro ar i Disco; 7-20:30pm; www. sports-world.ca

STOLLI'S Top 40, R&B, house with People's DJ

STONEHOUSE PUB Top 40 with DJ Tysin

SUEDE LOUNGE DJ Nic-E Remixed every Friday

TEMPLE T.G.I Psydays; 9pm

WUNDERBAR Fridays with the Pony Girls, DJ Avinder and DJ Toma; no cover

Y AFTERHOURS Foundation Fridays

#### SATURDAY

180 DEGREES Dancehall and Reggae night every Saturday

ARTERY Mana Dunn, Jon Brooks; 7pm (door), 8pm (music); \$15 (adv)/\$20 (door) at Blackbyrd, Listen

BLACK DOG FREEHOUSE Hair of the Dog: live acoustic music every Saturday afternoon; this week Jenny Allen; 4-6pm; no cover

BLUE CHAIR CAFÉ U-22: 730pm; \$10

BLUES ON WHYTE Saturday Afternoon Jam; Too Slim and the Taildraggers (evening)

BRIXX BAR Oh Snap: Degree, Cobra Commander, Battery and guests; 9pm

CARROT Open mic Saturdays; 7:30-10pm; free

CASINO EDMONTON Stars Tonight (tribute)

CASIMO YELLOWHEAD Cold Feet (blues)

CENTURY CASINO Shanneyganock; \$29.95 at TicketMaster, Century Casino

COAST TO COAST Live bands every Sat; 9'30pm

CROWN PUB Acoustic blues, roots and country Open Mic with Marshall Lawrence; 1:30pm (sign-up), every Sat, 2-spm

DOUBLE D'S Breezy Brian Greek & Harry Gregg (blues) rock, 9pm-1am; no cover

**DV8 TAVERN** Live music every Sat; 9pm; \$5

**EARLY STAGE SALOON-**Stony Plain Saturday Live

EDMONTON FVENT CENTRE Dropkick Murphys: all ages; 7pm (door), 8pm (show); \$31 at TicketMaster

ENCORE CLUB So Sweeeeet Saturdays

FILTHY MCNASTYS ET Quartet; 4pm

HAVEN SOCIAL CLUB Simon Hoskyn, Andy Shauf, Zachary Lucky: 7:30pm (door), 9pm (show); \$15 (door)

HILLTOP PUB Open stage/ mic Sat. hosted by Sally's Krackers Sean Brewer; 3-5:30-3pm

HORIZON STAGE Emma-

Lee: 7:30pm; \$25 (adult)/\$20 (student/senior) at Horizon box office

HILLTOP PUB Open Stage/ mic hosted by Sally's Krackers; 3pm

IRON BOAR PUB jazz in Wetaskiwin featuring jazz trios the 1st Saturday each month: this month: The Don Berner Trio; 9pm; \$10

IVORY CLUB Duelling piano show with Jesse, Shane, Tiffany and Erik and guests

JAMMERS PUB Saturday open jam, 3-7:30pm; country/ rock band 9pm-2am

JEFFREY'S Devin Hart (contemporary jazz); \$10

JULIAN'S-Chateau Louis Petro Polujin (classical guitar); 8pm L.B.'S PUB Molsons Sat

open stage every Saturday afternoon hosted by Lenny and The Cats; 5pm MATCHBOX-Red Deer

Racines de Mexico; 7pm

(door), 7:30pm (show) MCDOUGALL UNITED CHURCH Justin Rutledge, Melissa McClelland; 7pm; \$18

at TicketMaster **MORANGO'S TEK CAFÉ** Saturday open stage: hosted by Dr. Oxide; 7-10pm

O'BYRNE'S Live Band Saturday 3-7pm; DJ 9:30pm

O'MAILLE'S Mr. Lucky (blues/roots); 9pm-1am; no

ON THE ROCKS GO! with DJ Crazy Dave; 9pm

PALACE CASINO (WEM) Valiant Thieves

PARKLAND PUB-Spruce Grove The Kyler Schogen Band (blues/rock); 9pm

PAWN SHOP Jezibelle (CD) release), Hollywood Assassyn, Polar, Dual Side Reflection: 8pm; \$10 (adv) at Blackbyrd, Megatunes, door

RED DEER MEANORIAL CENTRE Lights, Jets Overhead; all ages; 6:30pm (door), 7:30pm (show); \$20 at

TicketMaster RED PIANO BAR Honest dueling plane show featuring the Red Piano Players;

9pm-2am BIVER CREE-LIVE Lounge Lisa Hewitt (country)

RIVERDALE HALL Alberta Bound: A tribute to Gordon Lightfoot: Mary Machura, Colleen Brown, Amy van Keeken, Dale Ladoucer, Andrea House, Joanne Myrol, The Ranger Creek Wranglers, The Prairie Cats, Willy James and others; 7:30pm; \$20 @ marvmachura.com

SHAW CONFERENCE CENTRE Matthew Good, Mother Mother; all-ages; 7pm; tickets at TicketMaster, Unionevents.com

SHELL THEATRE-Fort Saskatchewan Marc Atkinson Trio (Gypsy jazz); 8pm; \$28 at Arden box office; \$29.50 (adult)/\$27.50 (student/ senior) at the Dow Centre

SORRENTINOS-South Jazz Series: Don Berner Trio; 8pm; no cover

STARLITE ROOM Arkells. The Novaks, Gloryhound; 8pm

TOUCH OF CLASS-Chateau Louis Barry Pactz (pop/rock); 8:30pm

WILD WEST SALOON

Jo Hikk

8pm (door), 9:pm (show); \$20 (member)/\$24 (guest) at TicketMaster | Classical

YARDBIRD SUITE Jatz

Festival. Yves Leveille Sextet,

ST FAITH'S ANGLICAN CHURCH Meidd (ladies vocal quintet); fundraising concert for St Faith's Anglican Church; reception to follow; \$20 (adult)/\$5 (child)

STANLEY MILNER LIBRARY THEATRE Raga Mala Music Society: Pravin Godkhindi (bansuri), Shri Charudatta Phadke (tabla); 7:30pm; \$20 (adult)/\$15 (senior/student); 780-445-7771

WINSPEAR CENTRE Mahler and Schuberts ESO, Giancarlo Guerrero (conductor), Laura Whalen (soprano); 8pm; Symphony Prelude in the Upper Circle Lobby at 7:15pm; \$20-\$69 at Winspear box office

\*

AZUCAR PICANTE Every Sat: DJ Touch It, hosted by DJ Papi

BLACK DOG FREEHOUSE Saturday DJs on three levels, Main Floor: Menace Sessions alt rock/electro/trash with Miss Mannered

BUDDY'S DJ Earth Shiver 'n' Quake; 8pm; no cover before 10pm

**EMPIRE BALLROOM** Rock, hip hop, house, mash up

ESMERALDA'S Super Parties: Every Sat a different

FLUID LOUNGE Saturdays Gone Gold Mash-Up: with Harmen B and DJ Kwake

**FUNKY BUDDHA-Whyte** Ave Top tracks, rock, retro with DJ Damian

GINGUR SKY Soulout Saturdays

HALO For Those Who Know: house every Sat with DJ Junior Brown, Luke Mornson, Nestor Delano, Ari Rhodes

LEVEL 2 LOUNGE Sizzle Saturday: DJ Groovy Cuvy and guests

NEW CASTLE PUR Saturdays: Top 40, requests with DJ Shen

NEW CITY LIKWID LOUNGE Punk Rawk Saturdays with Todd and Alex

MEW CITY SUBURBS

Saturdays Suck with Greg Gory and BlueJay PAWN SHOP SONIC Presents Live On Site! Anti-

Club Saturdays: rock, indie,

punk, rock, dance, retro rock; 8pm (door) PLANET INDIGO-Jasper Ave Suggestive Saturdays breaks electro house with PI

residents RED STAR Saturdays Indie rock, hip hop, and electro with DJ Hot Philly and guests

RENDEZVOUS Survival metal night

SPORTSWORLD Inline and Roller Skating Disco: Top 40 Request with a mix of retro and disco; 1-4:30pm and 7-10 30pm

STOLLI'S ON WHYTE Top 40, R&B, house with People's DJ

SUEDE LOUNGE The Finest Underground House with DJ Nic-E every Saturday

TEMPLE Oh Snapi: Every Saturday, Cobra Commander and guests with Degree, Cobra Commander and Battery; 9pm (door); \$5 (door)

WUNDERBAR Featured DJ and local bands

Y AFTERHOURS Release Saturday

#### SUMBLEY

BEER HUNTER-St Albert Open stage/jam every Sun; 2-6pm

BLUE CHAIR CAFÉ Jim Findlay Trio; donations

**BLUE PEAR** RESTAURANT Jazz on the Side Sundays: Peter Belee

BLUES ON WHYTE The Consonance

CROWN PUB Metal matinee- Heavy Metal Night every Sun; 6pm \$3

Celtic Music Session, hosted by Keri-Lynne Zwicker, 4-7pm EDDIE SHORTS Sunday acoustic oriented open stage

hosted by Uncle Jimmy, all

DEVANEY'S IRISH PUB

gear provided; 9pm-1am FESTIVAL PLACE Matt Dusk, Theo Tams, (swing)

crooner jazz); 7:30pm

JAND R BAR Open jam/ stage every Sunday hosted by Me Next and the Have-Nots: 3-7pm

NEWCASTLE PUB Sunday acoustic open stage with Willy James and Crawdad; 3-6pm

7

NEW CITY Open Mic Sunday hosted by Ben Disaster; 9pm (sign-up); no

O'BYRNE'S Open mic jam with Robb Angus (the Wheat

ON THE ROCKS Shocker Sundays with Self Evolution;

Sundays Open Stage Jam hosted by The Vindicators (blues/rock); 3-8pm BUT CHIE UNIT FEE

DRIANDO'S 2 FUR

CHURCH Jazz and

Reflections: P.J. Perry; 3:30spm; Collection at the door SECOND CUP-Mountain **Equipment Co-op Live** 

music every Sun; 2-4pm WINSPEAR CENTRE John Mayall; 8pm; \$44 at Winspear

Classical

box office

CORVOCATION HALL Music at Convocation Hall: Lafayette Quartet, Ann Elliott-Goldschmid and Sharon Stanis (violins), Joanna Hood (viola), Pamela Highbaugh Aloni (cello); 2pm; \$20 (adult)/\$15 (senior)/\$10 (student)

MEDOUGALLUNITED CHURCH The Tradition Continues: Pro Coro Canada: Male Voices; 2:30pm; tickets at Winspear box office

NORMANDS Opera **NUOVA** Dinner Cabaret<sup>a</sup> Kimberly Barber; Sold out

ROBERT TEGLER STUDENT CENTRE

Concordia University College of Alberta School of Music, Concordia Symphony Orchestra, featuring Catherine Norris; \$12 (adult)/\$10 (student/senior) at TIX on the Square

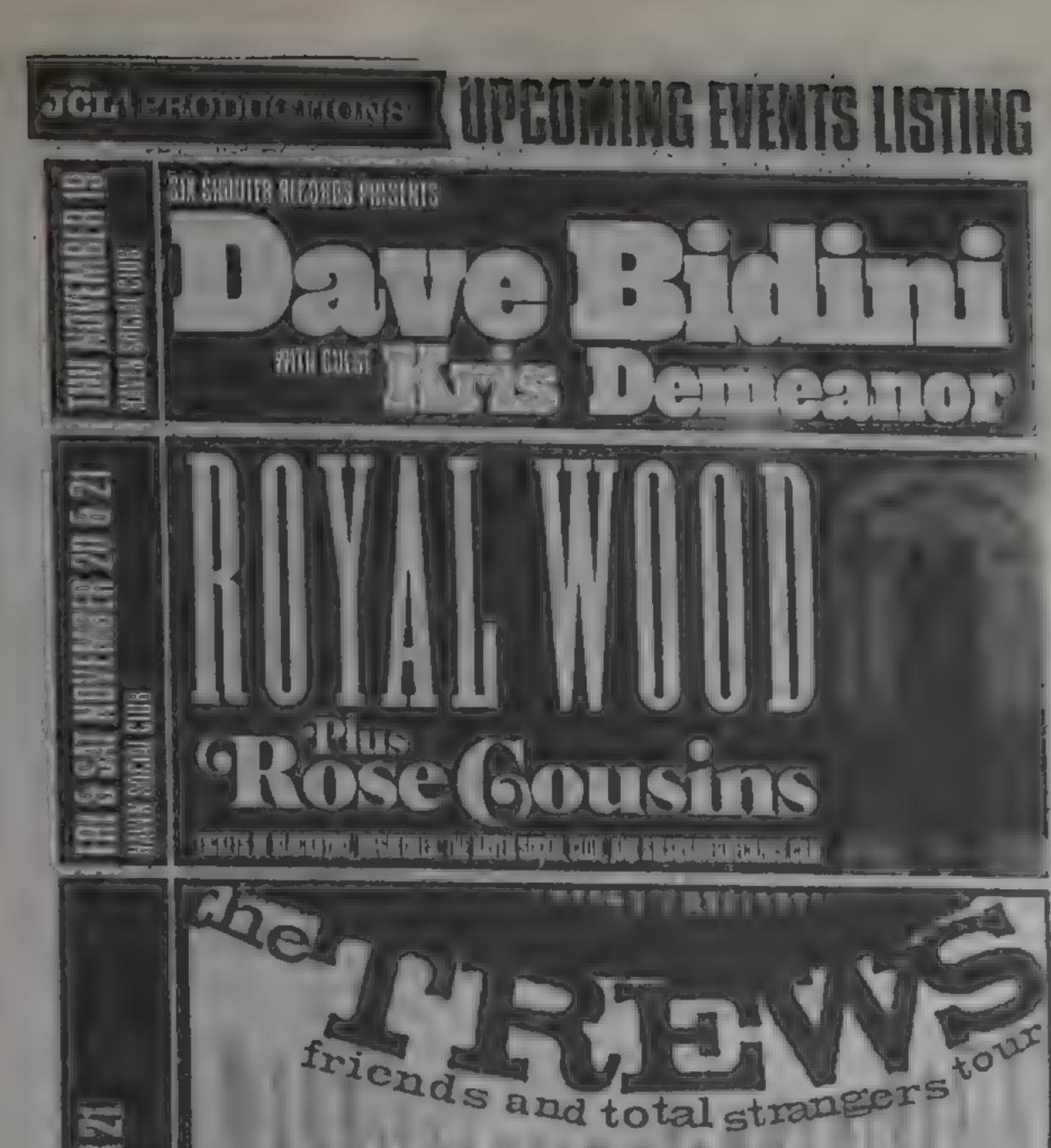
ROYAL COACH-Chateau Louis Petro Polujín (classical guitar);

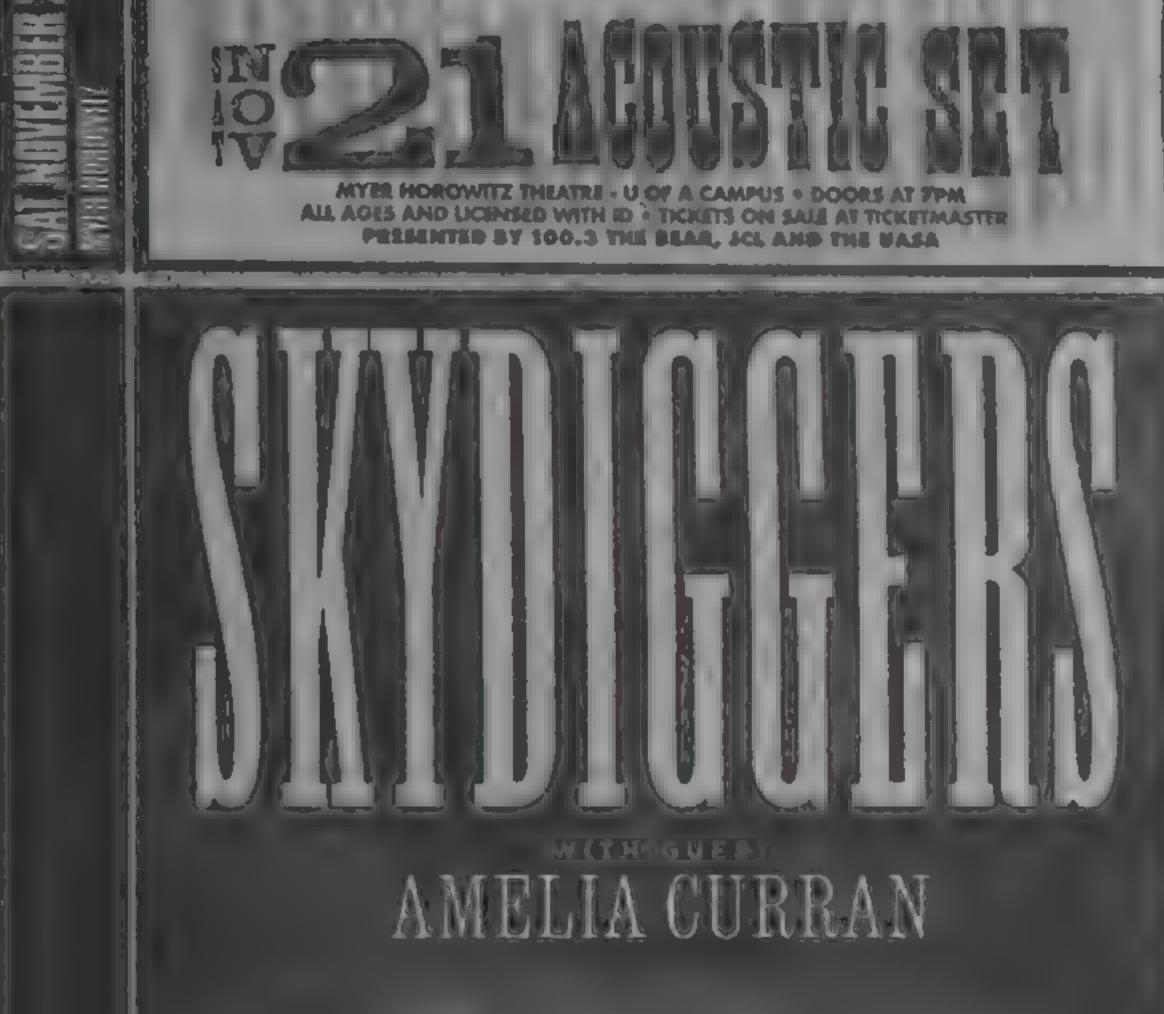
BACKSTAGE TAP AND GRILL Industry Night: with Atomic Improv, Jameoki and DJ Tim

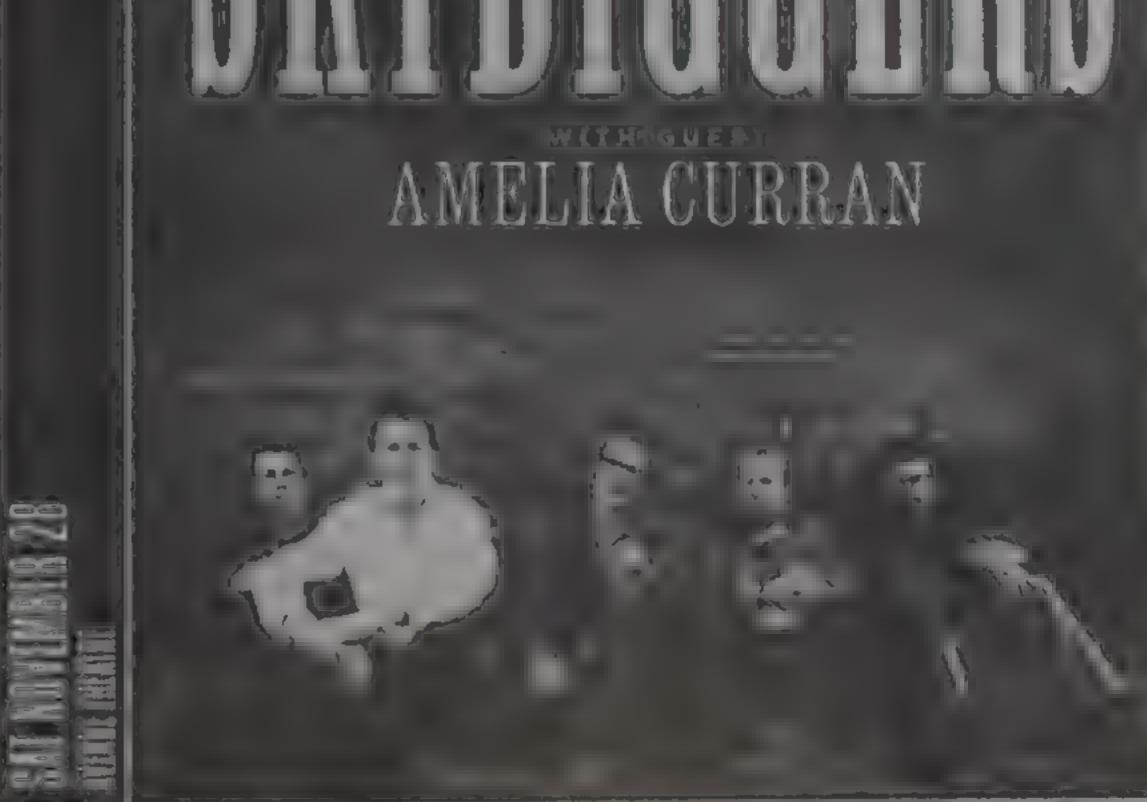
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FREEHOUSE Sunday Afternoons: Phil, 2-7pm; Main Floor: Got To Give It Up: Funk, Soul, Motown,

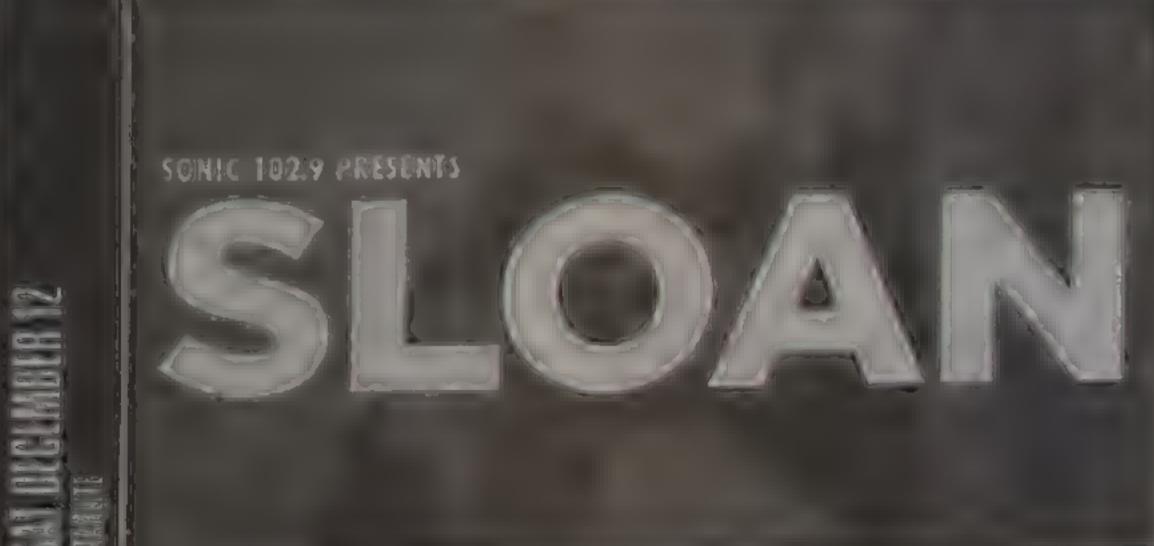
BLACK DOG \*



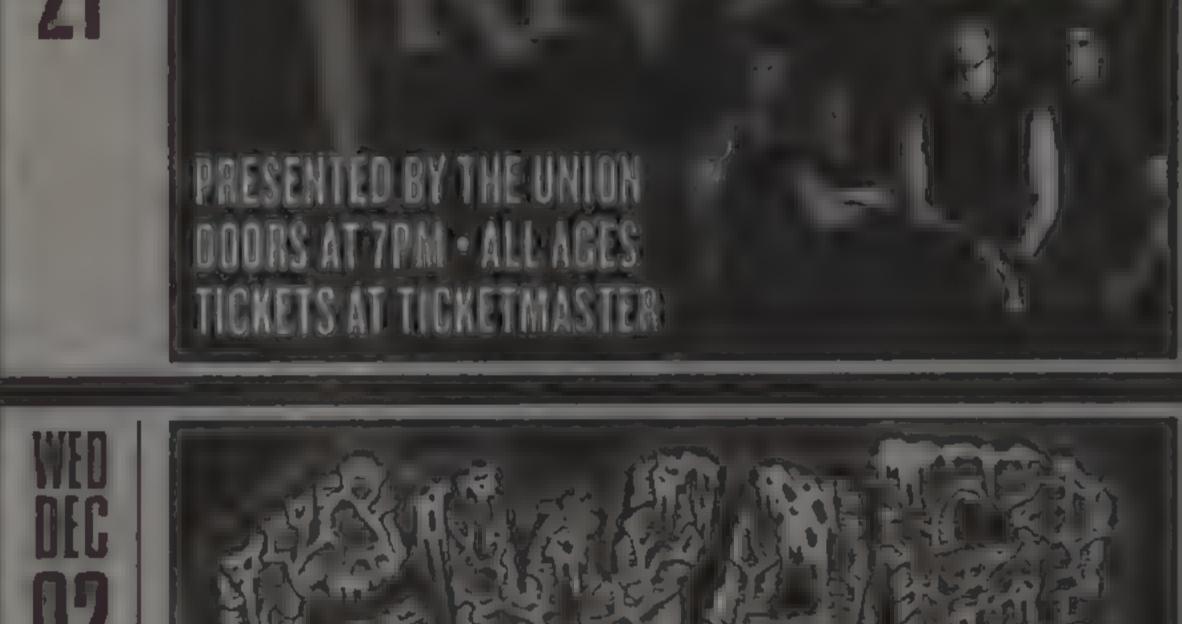


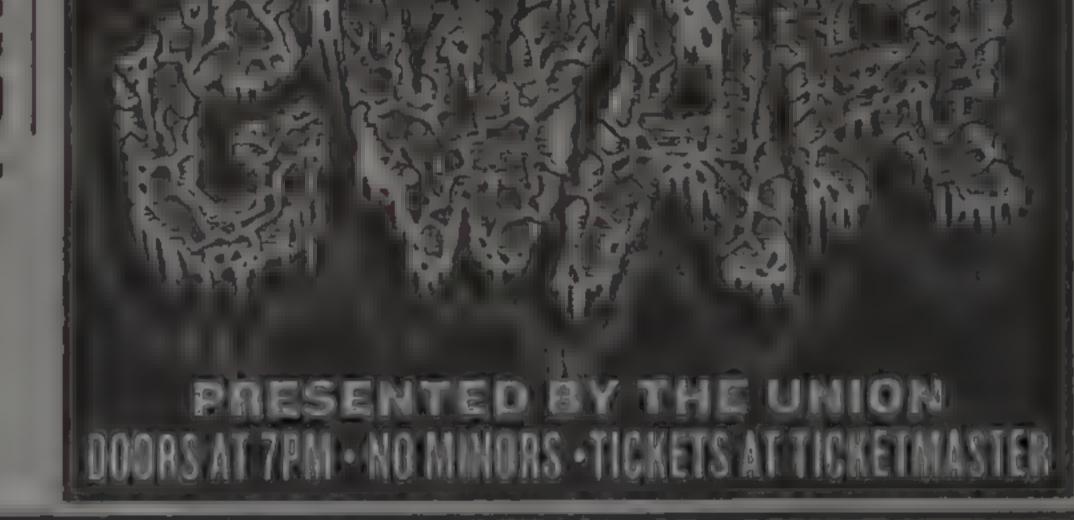


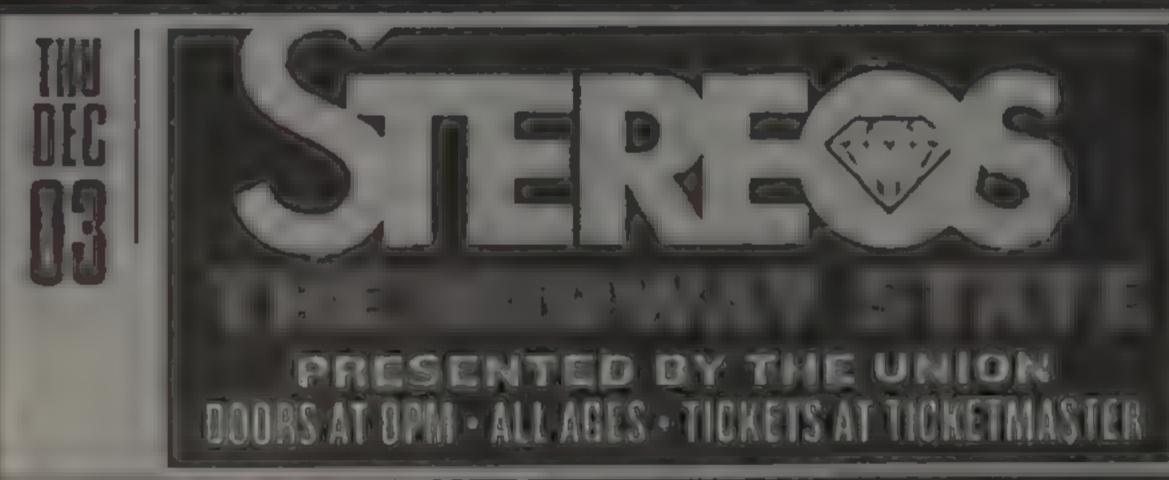














#2556 8882-170 ST. \\WEST EDM MALL\\ - 489-SHOW EDMONTONEVENTCENTRE CA

# Spare a download?

### Music is the new raffle ticket for charities

Anyone working in an office environ- works, such as Facebook and Twitter, to : I die ted on the Marking in ment has had this happen: a co-worker | Invite their friends, family and colleagues | link, and found that a 10-song bundle sheepishly goes from desk to desk, asking his or her colleagues to cookies or raffle tickets—all to help his or her kid's hockey

team, school band or scouts.

Steven Especially in the case of the magazine business, there is more than one winner here. Not only does it help with fundraising, but it gets people to buy Canadian magaznes they'd normally skip over when going to the bookstore or supermarket.

Now the record industry is on board, too. FundTunes is a new digital service, with some of the proceeds going back to : the charitable causes.

terial, FundTunes works like this: "Now : feel-good press of being a big booster of : organizations simply register for free at : charities, it allows them to boost down- : church group by purchasing a bundle of fundtunes.com that features digital music : load sales—which helps chart positions : Slayer songs? 💟 downloads at competitive rates. Once list- : for major artists. And it allows them to ed, supporters and volunteers of the char- | promote artists into the living rooms | Steven Sandor is a former editor-in-chief ity, organization, team, school or club take 🚦 of Canadians in a non-invasive, non-evil- 📑 of Vue Weekly, now an editor and author advantage of email and social-media net- : record-company kind of way.

of their organization."

Toronto suburb) is the No. 1 fundraiser : still has to pay the piper in the end on the charts. Also in the top 10 was : Mount Sinai Hospital, one of the coun- : els as the industry tries to draw more try's best-known healthcare facilities, and Commonwealth Games Canada.

launched in conjunction with Universal : So, this isn't a case of mom-and-pop : such as the download cards you can pick Music Canada, which allows community: organizations being the only ones using: up at Starbucks. Apple has tried passes organizations to sell digital downloads, : the FundTunes.com formula. Some major : where a customer pays a one-time-price

According to its own promotional ma- : to see: not only does Universal get the : charity angle.

to buy five-song and 10-song bun- : taxes included, is \$14.57. That means dles at fundtunes.com on behalf songs are quite a bit more per down. : load than you'd find on iTunes, where 99 And, it's clear that com- cents is still the standard price per song munity organizations are al- : But, users have got to figure that ther ready flocking to the service. : will be a premium attached consider r. A search made last week of : their money is going to help fund a charthe top-supported commu- ity as well as buy music. And, remember nity groups showed that the a "portion of the cost," (FundTunes II) Markham Rugby Club (Markham's a | claimer) is going to the charity. Someone

Yes, I have seen some interesting m : fans back to legal downloads. We have seen sponsorship of free downloadcharities are already using the service. to access a large chunk of an artist's Now, the promotional benefits are easy : iTunes discography; now, we see that

So, here's my question. Can I supp + a

: Living in Toronto.

Disco with DJ Red Dawn

BUDDY'S D! Bobby Beatz; 9pm; Drag Queen Performance; no cover before 10pm

FLOW LOUNGE Stylus Sundays

GINGUR Ladies Industry Sundays

NEW CITY SUBURBS Get Down Sundays with Neighbourhood Rats

OVERTIME **DOWNTOWN** Sunday **Industry Night: Requests** WITH DI BO

SAVOY MARTINI LOUNGE Reggae on

Whyte: RnR Sundays with DJ IceMan; no minors; 9pm;

WUNDERBAR Sundays DJ Gallatea and XS, guests: no cover

#### MOHDAY

BLACK DOG FREEHOUSE Sleeman Mondays: live music monthly; no cover

BLUFS ON WHYTE Funkafeelya

DEVANEYS TRISH PUB Open stage Mondays with different songwriters hosting each week; presented by Jammy Whiffen of Hole in the Guitar Productions; 8-12

NEW CITY This Will Hurt you Mondays: Johnny Neck and his Job present mystery musical guests

PLEASANTVIEW COMMUNITY HALL

Acoustic instrumental old time fiddle (am hosted by the Wild Rose Old Tyme Fiddlers Society: 7pm

PROHIETION Dee-Jay Monday Night: Soul, R&B, British Invasion, Ska, Rocksteady, and more with Michael Rault

ROSE BOWL/ROUGE LOUNGE The Legendary Rose Bowl Monday Jam: hosted by Sherry-Lee Wisor and Darrek Anderson; 8pm

Noon Hour Organ Recital with student organists from the U of A and King's University; 12pm; free

BAR WILD Date Comments Mondays: Service Industry Night; no minors; 9pm-2am

Main Floor: Eclectic Nonsense, Confederacy of Dunces, Dad Rock, TJ Hookah and Rear Admiral Saunders

BUDDY'S DJ Dust 'n' Time;

FILTHY MCNASTY'S Mondays: with DJ S.W.A.G

FLUID LOUNGE Mondays

LOUNGE I MAN AND THE REAL PROPERTY OF THE PARTY OF THE PA (eclectic tunes)

Funkafeelya

Tuesday's: Scott Cook, Doug Hoyer; bosted by Mark Feduk (Red Ram/Uncas), 9pm, \$8 (doot)

CROWN PUS

hop with DJ Xaolin and Jac Maze; open mic; every Tue; 10pm; 53

stage with Chris Wynters

L.B.'S PUB Ammar's Moosehead Tuesday open Noel (Big Cat) Mackenzie

O'BYRNE'S Celtic Jam with Shannon Johnson and friends

SECOND CUP 124 Street Open mic every Tue; 8-10pm

Milner Library Open mic every Tue; 7-9pm

SECOND CUP-Stanley

SIDELINERS PUB Tuesday All Star Jam with Alicia Tait and Rickey Sidecar; 8pm

VARDBIRD SUITE IN ... Session: Sebastian Knox Quartet; 7:30pm (door), 8pm (show); \$5 (door)

BLACK DOG FREEHOUSE BOOM PHORE CJSR's Eddie Lunchpail; Wooftop: with DJ Gundam

BUDDY'S DJ Arrow Chaser;

ESMERALDA'S Retro every Tue; no cover with student ID

FUNKY BUDDHA-Whyte Ave Latin and Salsa music, dance lessons 8-10pm

GINGUR SKY Bashment Tuesdays: Reggae music;

NEW CITY LIKEVID LOUNGE 'abilly, Ghoulrock, spooky with DJ Vylan C State of

PROHIBITION Tuesday Punk Night

RED STAR Tuesdays: Experimental Indie Rock. Hip Hop, Electro with Dj Hot Philly

SPORTSWORLD Night; 7-10-30pm; www. sports-world.ca

ARTERY Gravity Wave, Peter Project; 9pm; \$5 cover

BLACKDOG FREERIOUSE MAIN PRODU Glitter Gulch Wednesdays: live music once a month

BLUES ON WHYTE Funkafeelya

BRIXX BAR Wil and Trevor Tchir; 9pm; \$15 at Ticketmaster.ca

COPPERPOT RESTAURANT Live jazz every Wednesday night; Peter Belec (guitar); 6-9pm

EDDIE SHORTS Wed open stage, band oriented, hosted by Chuck Rainville; 9pm-1am

FIDIDILLER'S ROOST Lanne Flower Open Stage with Brian Gregg

FOXX DEN The Mary Thomas Band Wed night

open stage; 8pm-13am HAVEN SOCIAL Open stage with Jonny Mac;

8:30pm; no cover HOOLIGANZ PUB Open

stage Wednesdays hosted by Shane and Naomi

LEVEL 2 LOUNGE Open

NEW CITY Circ-O-Pama-Licious: Gypsy and circus fusion spectaculars; last Wed every month

PLEASANTVIEW COMMUNITY HALL Acoustic Bluegrass jam

presented by the Northern Bluegrass Circle Music Society every Wednesday evening

PROMBITION Wednesdays with Roland Pemberton III

RED PIANO BAR Jazz and Shiraz Wednesdays featuring Dave Babcock and his Jump Trio "

RIVER CREE Wednedays Live Rock Band hosted by Yukon Jack; 7:30-9pm

SECOND CUP-Mountain Equipment Open Mic every Wed, 8-10pm

STEEPS TEA LOUNGE-College Plaza Open mic every Wed; hosted by Ernie Tersigni; 8:30-10pm

TEMPLE Wyld Style Wednesday: Live hip hop, every Wed; \$5

#### Classical

CHURCH Wednesdays at Noon: Suzanne Langor and Sylvia Shadick-Taylor (horn and piano); 12:10-12:50pm,

MAKED OUTSALL UNITED

Cool Joe

BUILD ULTRA LOUNGE Wednesday Nights: with DJ Harley

BLACK DOG FREEHOUSE Main Floor Blue Jay's Messy Nert Wed Night: Brit pop, new wave,

BUDDY'S DJ Dust 'n' Time opm; no cover before 10pm

punk, rock 'n' roll with LI

DIESEL ULTRA LOUNGE Wind-up Wednesdays: R&B hiphop, reggae, old skock reggaeton with InVinceable Touch It, weekly guest DJs

FLUID LOUNGE Wednesdays Rock This

LEGETIOS PUBLIC hop/R&B with DJ Spincyc

NEW CITY LIKWID LOUNGE D) Roxxi Slad-(indie, punk and metal)

NEW CITY SUBURBS Shake It: with Greg Gory and Eddie Lunchpail, no minor opm (door)

NIKKI DIAMONDS Bunnet 2-12 de Wednesday

RED STAR Guest Dis ever Wednesday

STARLITE ROOM Wald Shirtle March States Control of the

STOLLI'S Beatparty Wednesdays: House progressive and elecan with Rudy Electro, DJ Rysta. Spice After witnessen .. 9pm-2am www.tca'; 2 .

WUNDERBAR Wednesday with new DJ; no cover

Y AFTERHOURS Y Not Wednesday

Charles Lead CONVOCATION HALL

BLACK DOG FREEHOUSE

MEWICHTY LIKWID

#### TUESDEV

**BLUES ON WHYTE** 

BRIXX BAR II

Underground At The Crown: underground, hip

DRUID-Jasper Ave Open

stage every Tuesday night, 9pm-1am; featuring guests; hosted by Mark Ammar and

# rake mothing for granted

inger learned to appreciate her voice after two close calls

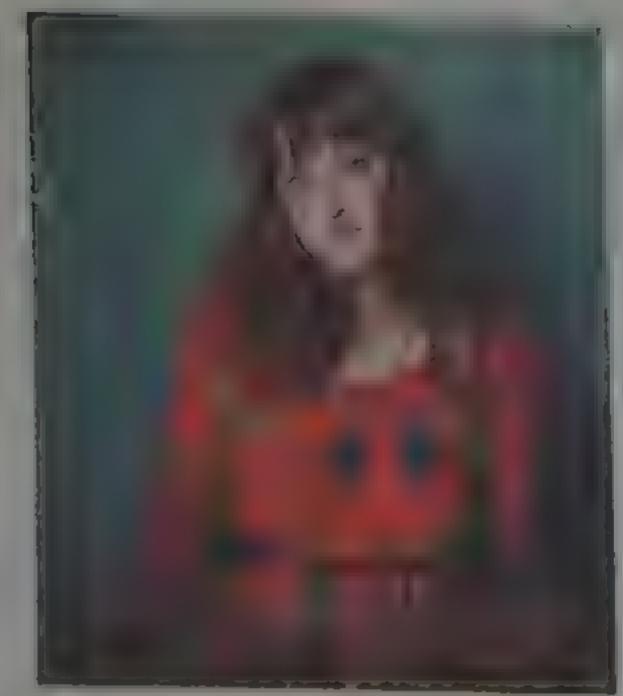
hum Never Land Drann earlier this 1. Toronto-based singer Emmae has been criss-crossing Canada, rforming her jazz-inflected '50s p stylings with her band and, more ently, as a solo performer.

Well, the tour I did with my full nd is a much more accurate repreitation of my songs. They sound the [ want them to sound, minus the ings and horns-I can't afford to ng all those guys out with me," she ighs. "But the second tour I did was ening for William Joseph, and I perand a guitar. At first, I felt much more exposed, but I found it would take me back to when I first wrote the songs, and the shows became very intimate and really enjoyable for me."

Emma-Lee is quick to point out that her band is in no danger of having to look for work as a result of her solo showcases, and credits them with helping to guide her songs from their earliest incarnations as acoustic works into the detailed and articulate arrangements on the record.

"I wrote Never Just a Dream by myself. I would write something at home, knowing I could bring it into rehearsal and the band would be able to interpret and develop the songs. Before we ducer Mitch Girio into some of the sessions so we could begin to think about different string arrangements and anything else we were going to add to the songs."

But the process of recording Never Just a Dream wasn't without its share of complications. Previous to recording the album, Emma-Lee discovered a lump on her thyroid gland. Surgery to remove the lump was needed, and ran the risk of severely damaging her vocal chords and compromising her career. Luckily, the surgery was successful, though it was just one year later that she required yet another entirely unrelated throat operation med every night by myself, just me went into the studio we brought pro- to remove a polyp from her vocal my career," she recalls. "I went to the abilities now."



ALL ALONE >> Emma-Lee tours solo when she has to, but truly appreciates everything her band brings to the table #Supplied

chords, once again putting her voice in jeopardy.

"I had developed chronic bronchitis, and it was really starting to affect much more aware and grateful for my

doctor and they discovered the polyp on my vocal chord. They don't really know why it developed; it can be from years of faulty vocal technique, or from just one instance of screaming really loud—it's like bursting a blood vessel. So in the middle of recording the album I had to have another surgery that could have really screwed up my voice, and altered my ability to sing. After the operation I had months of speech therapy and vocal rehab, and I was able to recover my voice and finish the record."

The experience was a taxing one, though Emma-Lee is quick to point out how it made her more cognizant of her gift as a vocalist.

"The experience really made me appreciate my voice so much more. I was born with the ability to sing, I had never taken any training for it. I think I had taken it for granted, and I am





THIS SATURORY!!!

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NIONVAE WERE THE STRANGULTUS BEAUTORY

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FOLLOW US AT TWITTER COM/UNIONEVENT

11 MOV 14 (8 pm)

Toronto songwriter ustin Rutledge has his own roup that he plays with most of

old friends bringing along select play- : I'm pretty loose. I like It loose, I like it es, just two notable names among scores : label came looking for another album, he ers to form the musical backbone for : their songs. When he was getting started as a musician, Rutledge played regular gigs, honing his chops with a steady stream of performances. On the eve of this tour, though, and even though he's about to head out with a group that : hasn't been through the paces at his side, Rutledge says that he's not going to be able to get in much in the way of rehearsals beforehand, giving that he's : EDEN MUNRO been pretty busy of late acting in When

My Name Was Anna, a play written by Michael Ondaatje (and for which Rutledge wrote and recorded The Early Whome, an : SUN, NOV 15 (8 pm) JOHN MAYALL

fore we hit the road and I :

live-we call it heads-up hockey.

"I like to try new things on stage," he continues. "If the moment just feels : like we should do the song differently, if we should switch up the tempo, if we should swing it or go straight with it, I'll call it out. I'm not very precious with my songs. I think the songs can kind of live themselves—they tell you what to do with them."

// EDEN@VUEWEEKLY.COM

"I've got one day off be- : WINSPEAR CENTRE, \$44

can't rehearse on that day, : John Mayall is the quintessential father so by the time we get to Ed- : figure of the blues, known as much for monton we should have things : his own work as for picking up on other's : the time, as he heads out on his latest: Ironed out," Rutledge laughs. "The live: fretboard talents: household names like road jaunt he'll be sharing a band with : rehearsal, I like to call it. And I'm pretty : Eric Clapton and Mick Fleetwood passed : heavy workload; Mayall took six months : to classical@vueweekly.com

of others that Mayall's discovered and helped hone as musicians.

Of course, he has an undeniable gift : and took to the road once more. of his own, though to hear Mayall talk : about the music he's been making for the past 50 years, it isn't about making blues" music. That's just what comes out when he picks up a guitar

"The only thing I can tell you is it's : the only thing I know how to do. That's 🗼 what comes out," he laughs. "It's just 📳 my background, my grounding, my interest, and like I say, it's a natural outlet for my creative talent, if you want : Der it that way'

Mayall's enloyed a half-century as a road warrior for the blues--though there were recent whispers of the 75-year-old finally retiring from the rigours of the touring life after the second incarnation of his legendary (rotating) band the Bluesbreakers was disbanded in 2008

He halted the band to cut back on his ourmate Melissa McClelland, the two good at giving directions on stage, and through his band on their respective rise. "to regroup," as he puts it. But when his i

did what he's always done: he assembled a cast of players, got them up to speed

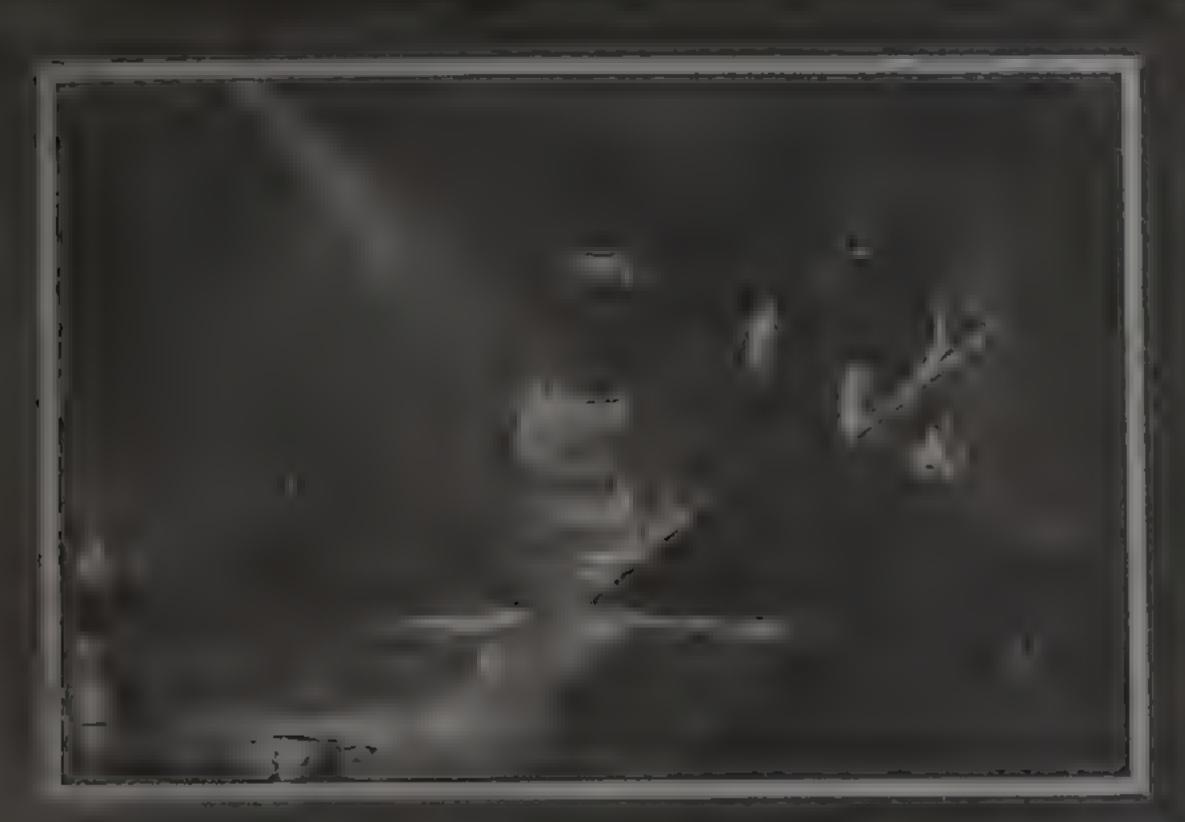
Assembling a new band was the easy : part---the current line-up consists of muisicians he already knows and trusts, and, as always, new talent he's found.

"You kind of get the feel for it, I guess I do," Mayall says, of discovering talent. "I guess I've been doing it long enough to get the vibe."

FAUL BURROW

#### THE CLASSICAL SCORE ONLINE AT VUEWEEKLY COM.

Looking for the classics? Maria Kotoyych delves into one of the week's classical performances and highlights a number of others in The Classical Score at vueweekly.com. If you have a classical performance coming up, email the info



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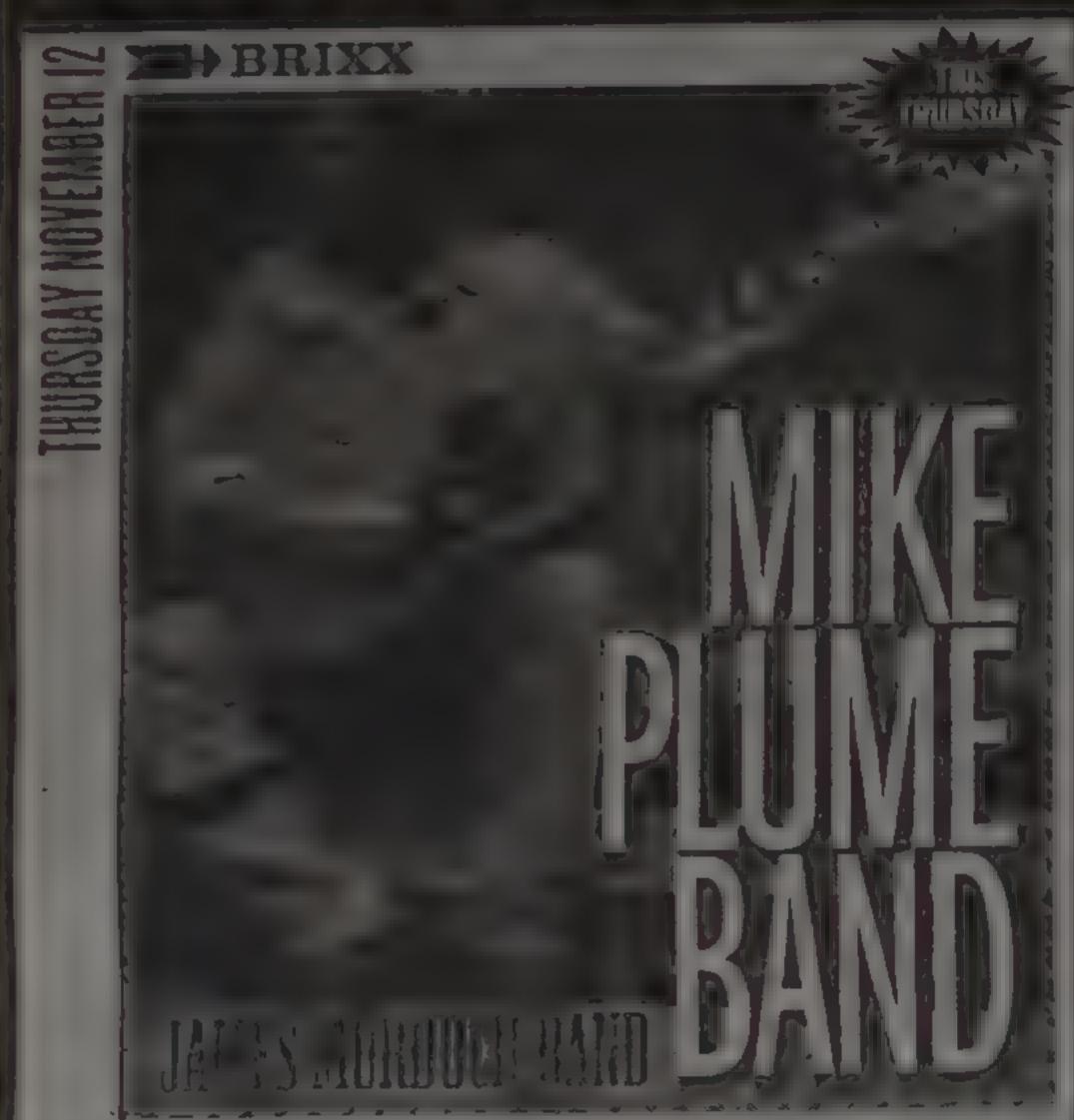
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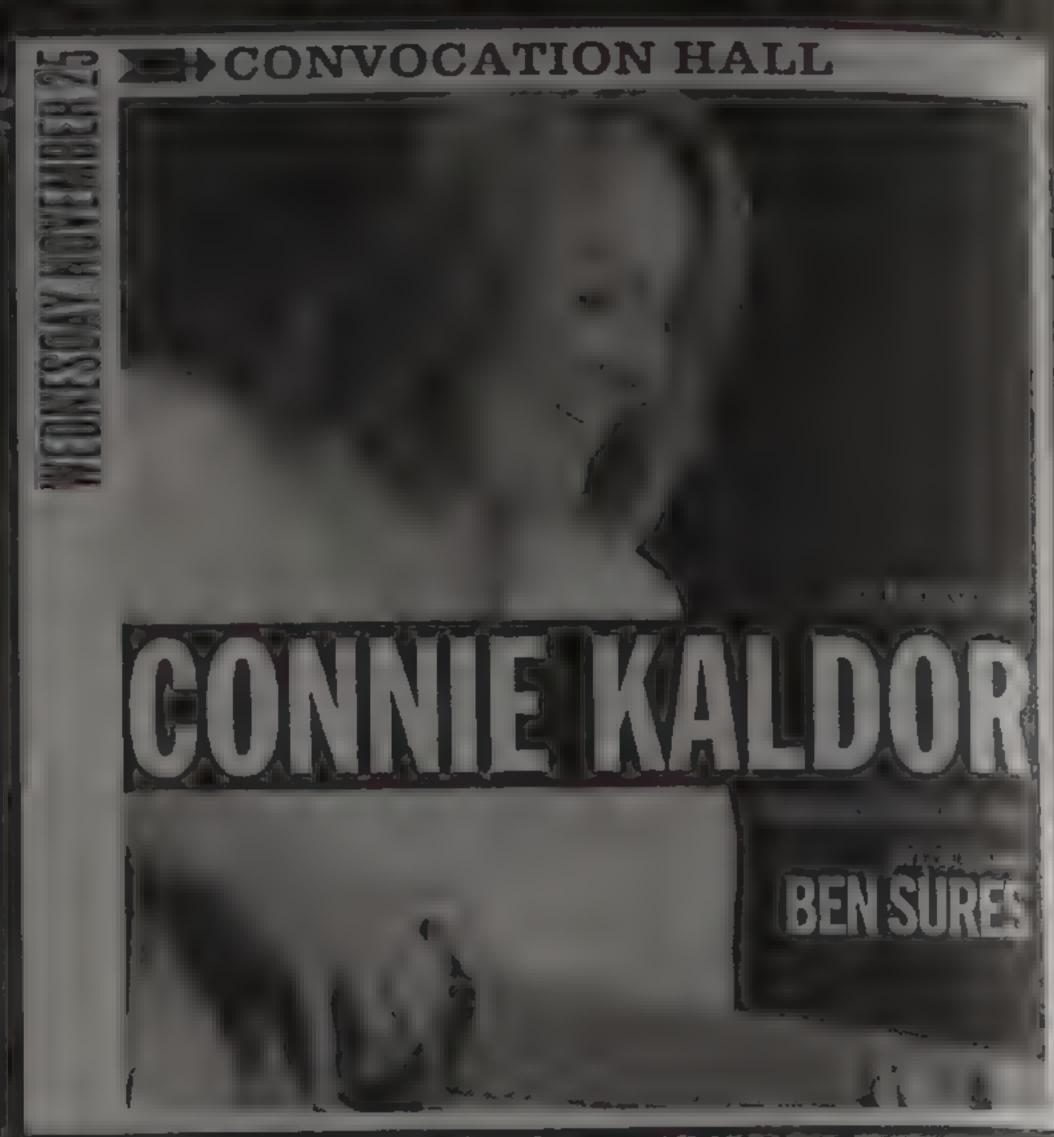


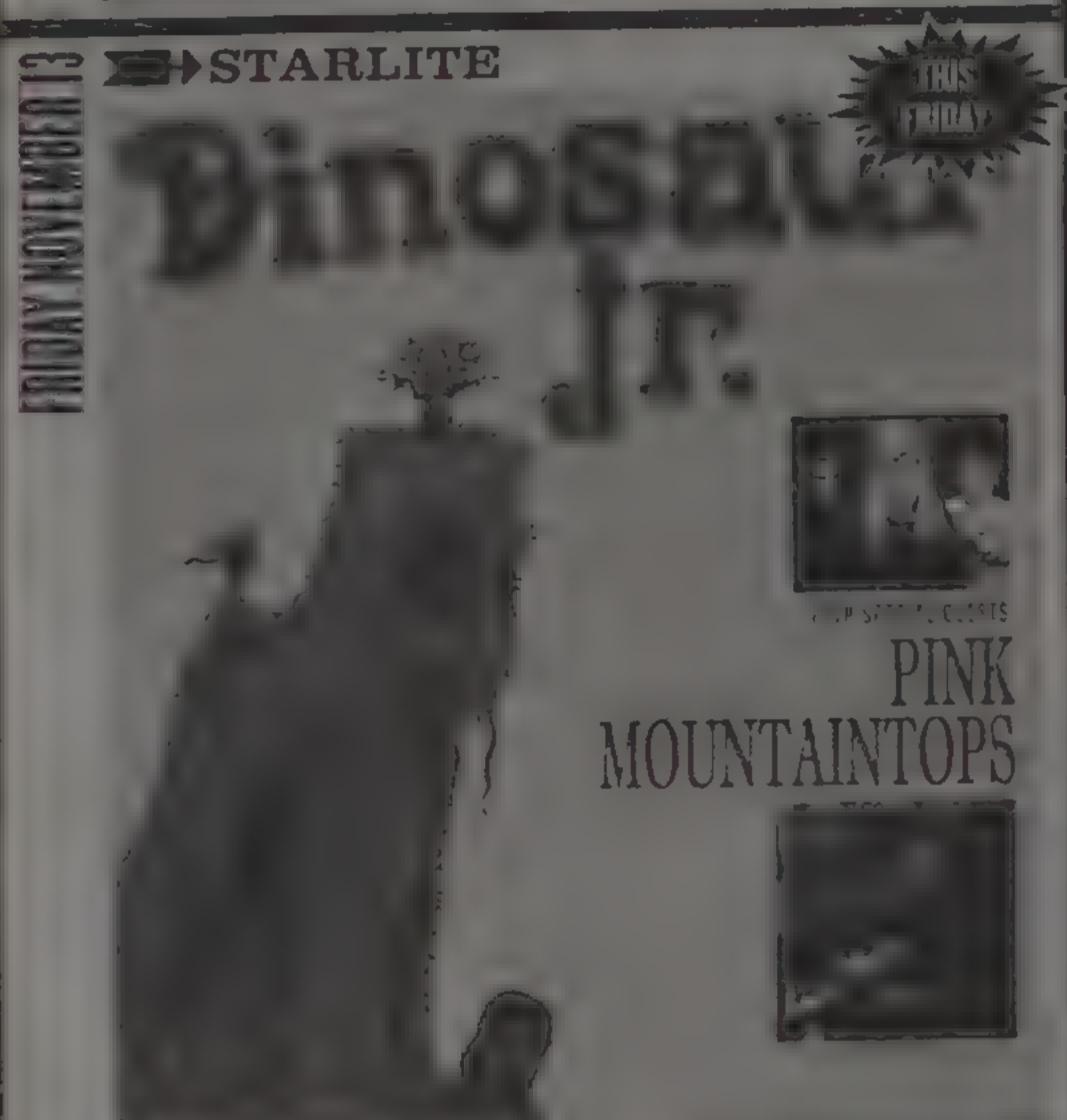
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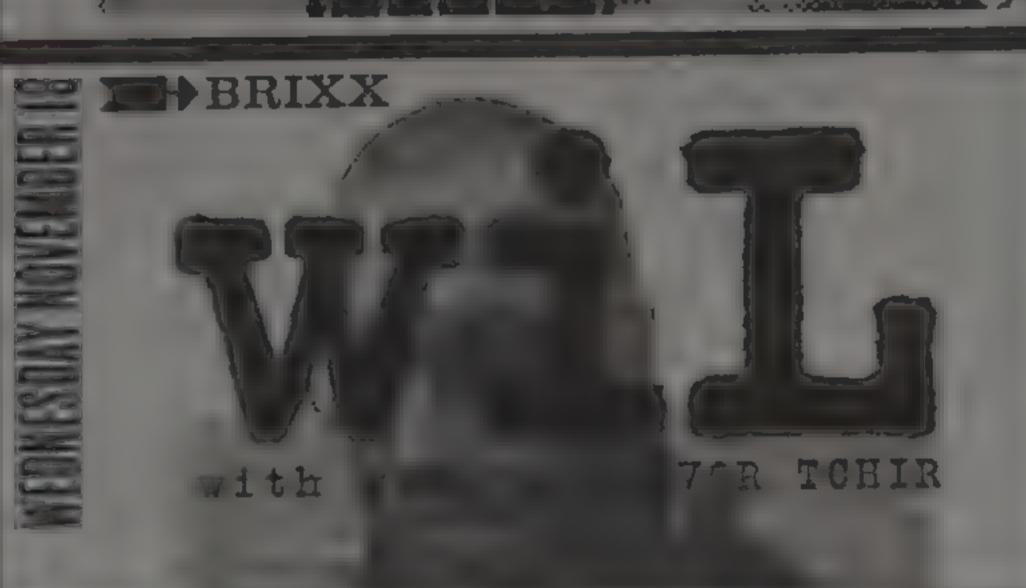
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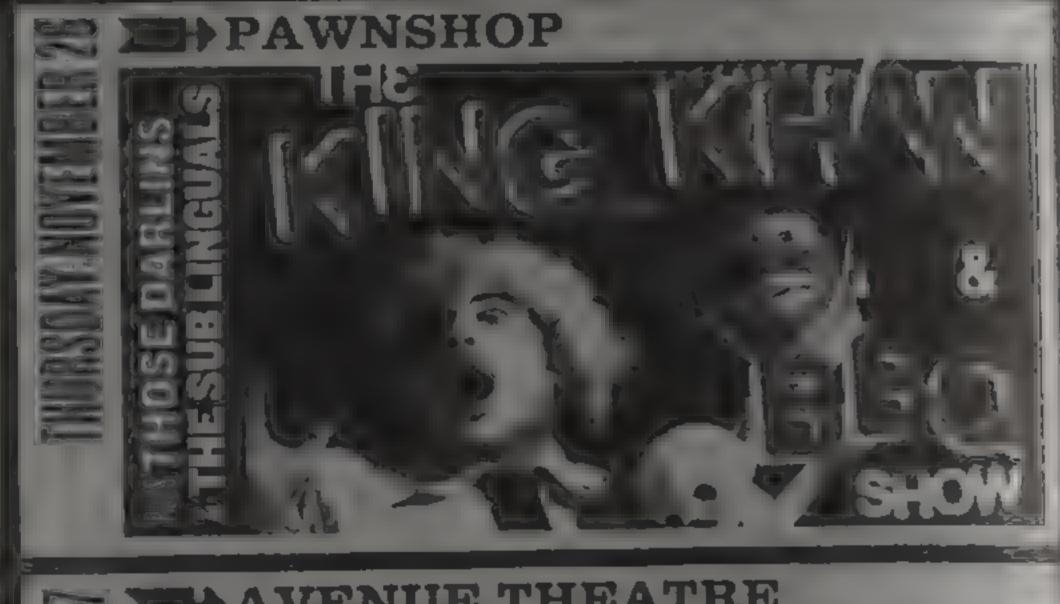


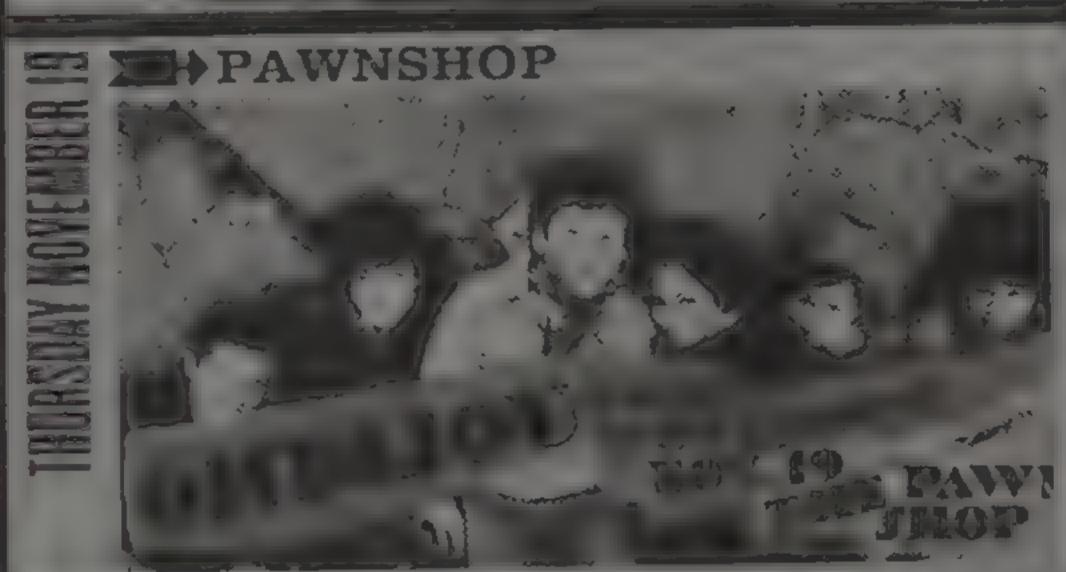


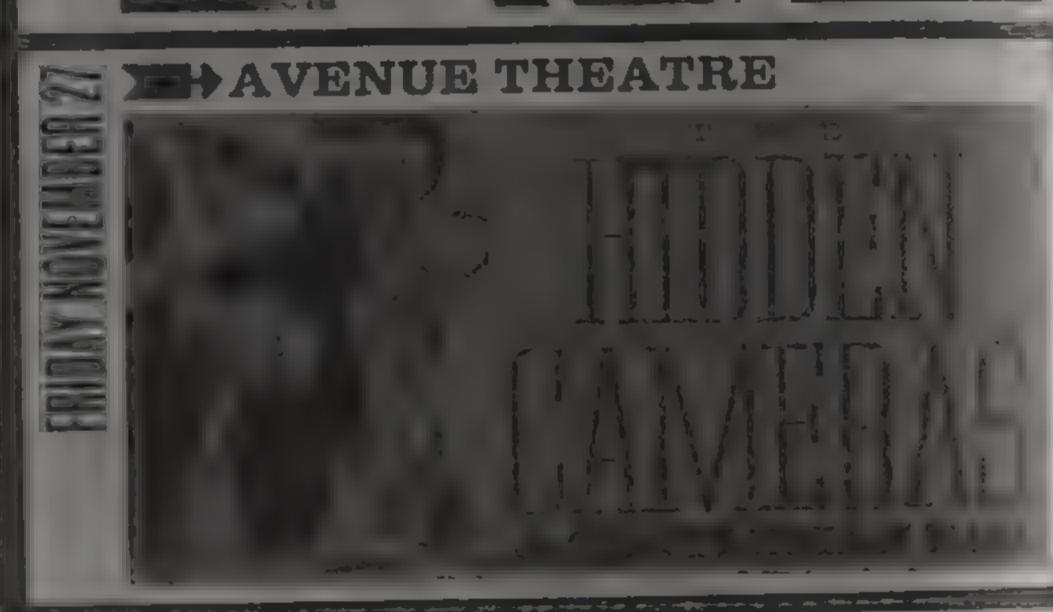


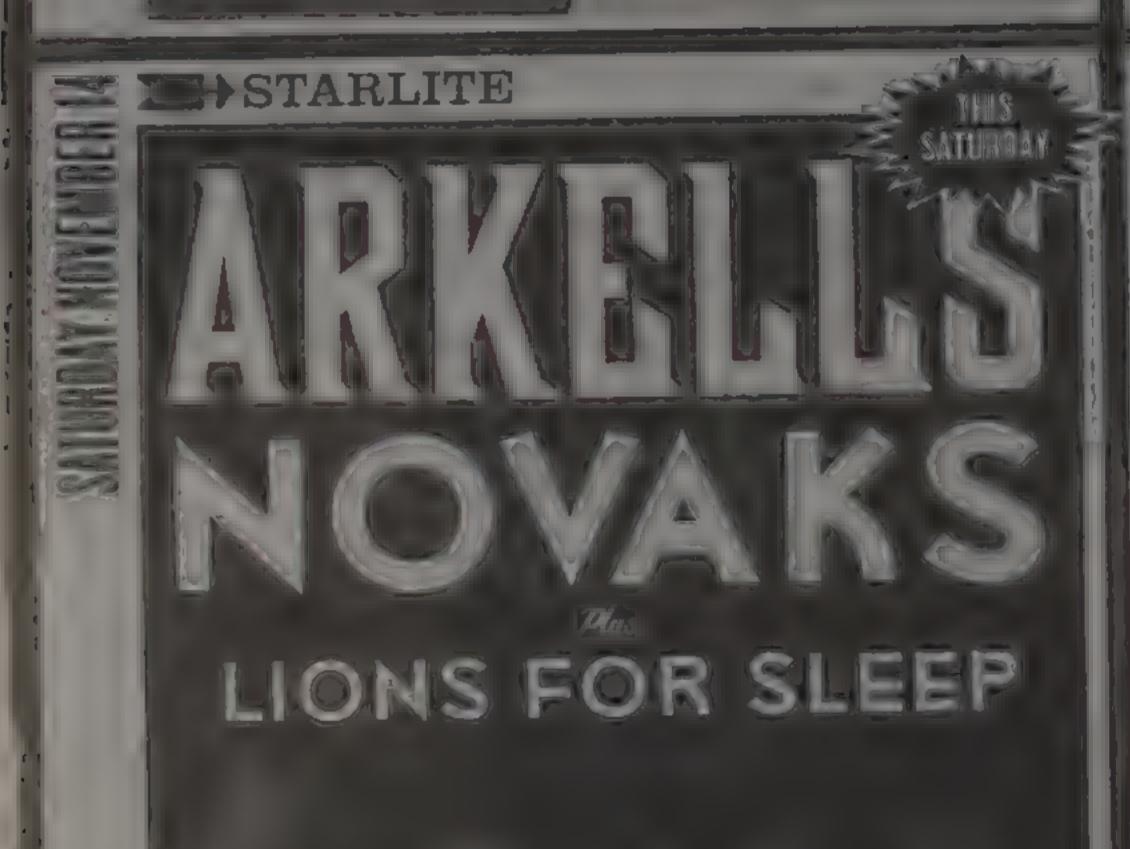


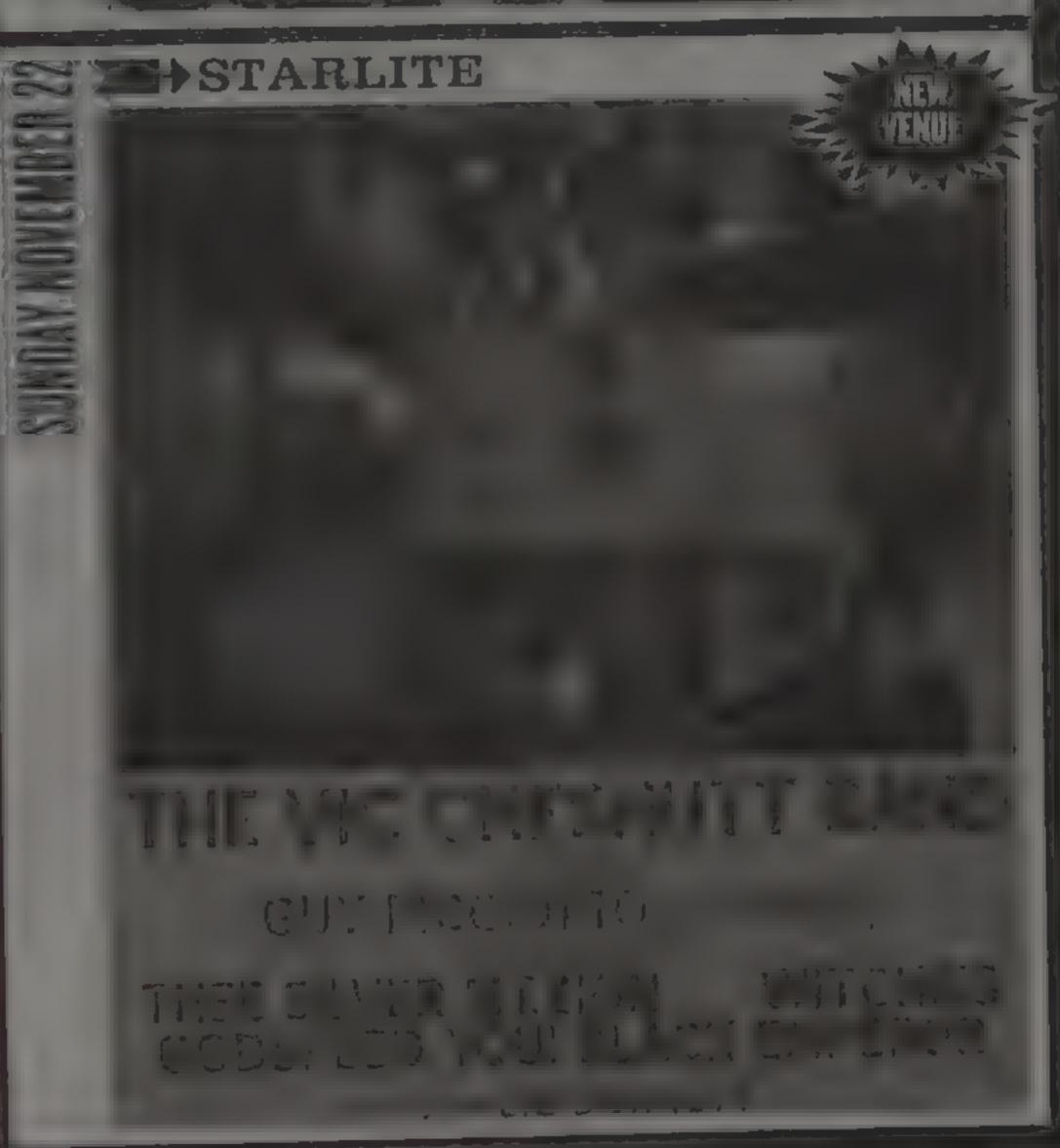














SIEN-JERFORSTHE FOUNDAL & CONTROL

FOR ROMPLETE LISTINGS AND MORE INFERENCE DE L'AND LA LIBROUR LISTINGS AND MORE INFERENCE DE L'AND L'AN

### THE VUE // PHIN MOUNTAINTOPS

### No bitter sap

### Stephen McBean dances Outside Love

- UD BERRY

y as just because it's subject n's only consistent i i, flack Mountain frontman ... i jerk With a Bomb Stephen re , 1 'u' Pink Mountaintops has hai band to pin down over its The warden carcer. Whough the band has always been the '60s pop-psychedelia' counterpart to Black Mountain's proggy '70s metal, it began as fuzz-stompers oth a sex obsession, switched to slow droners with a penchant for religion and edemption and now, on Outside Love, released earlier this year, is getting into he upbeat highs and plodding lows of, -u love the comes finding from readelt confessions to broke-down pleas for a over to get with the program.

While each album has had a consistent me, there's no telling what it'll be, exly—and McBean has just as much idea where he's going next as we do.

"Sometimes it's just where you're at at that moment, or it's what's going on in the world. With the first one, it was one of those records that I assumed no one would hear. Or at least, only a few people it was just kind of this little fun thing," I Bean explains in the concentratedly low cadence of someone who just rolled out of bed. "And with Axis of Evol—well, don't know. I guess I just like moods of records, I like to treat them a bit like a mix tape, or something cinematic, like a pundtrack to a particular mood."

Whatever that mood may be, the one onsistent is McBean's talent for capturing them. Debut Pink Mountaintops is one

'69" work as well as come-ons as getting-down-to-businesses—while 2006's Axis of Evol captured the malaise and melancholy of left-leaning folk in a time when war wouldn't end and religious fundamentalists seemed to be growing in power all over the world.

Outside Love, which had its genesis in a set McBean and collaborator Sophie Trudeau (Godspeed You Black Emperor!) played at a mutual friends' wedding, is an album of maturing love, of embracing the unreal hurt of a break-up and the sublime joy of falling for someone. It's filled with both punishing physical imagery {"If I could find your heart / I would pull it from your chest / And smash it with my fist 'til it was beating," sings Trudeau on "While We Were Dreaming") and baldly romantic tenderness ("There's no closer" to heaven than to shine in your light" is the line that gives "Closer to Heaven" its title). As McBean explains, that encompassing attitude is essential to what he considers good music.

"Well, I didn't want to make a sappy love record, or some bitter break-up one," he says, pointing out that one-note emotions can be as hard to sing as they can be to listen to. "There are some of those records where, like, someone becomes a father or falls in love, and sometimes those are just really gross records. And there are records like, I don't know, Blood on the Tracks, which are really bitter, really fucked-up records that you can listen to over and over again, but there are a lot that are just, 'Oh my fucking God." V

- FRI, NOV 13 (8 PM)
- PIRK MOUNTAINTOPS
- WATH DINOSAUR JR
- STARLITE ROOM \$30

### PREVUE //OINOSAURIR.

ant legacies, but Lou Barlow has the istinction of not only a celebrated solo areer, being at the forefront of the lo-fi die movement that still fuzzily revererates to this day, but also being the ssist (and congenial one) of alt legands Dinosaur Jr. Vue Weekly caught p with the remarkably affable indie god in a down day in Houston during Dinosur Jr.'s latest tour, and got to talk a bit bout what it's like to be in one of the ly bands in the world to sound just as od on the reunion tour as it did the latest time around

Weekly: You've been opening for Dissaur Jr. throughout the States, supports your new record, Goodnight Unknown.

Solo stuff has a pretty different vibe, how has the slot been going?

Lou Barlow: I don't know what anyone se thinks, but I think it just absolutely lidn't be any more perfect than it is. aughs) I'm sure there's people that ight disagree, but I don't really care them right now. (laughs)

Dinosaur Jr. obviously had a pretrocky relationship, but it seems as bugh you guys have managed to bury hatchet, so to speak. Why do you ink that is? Did the time away just give

you some more perspective?

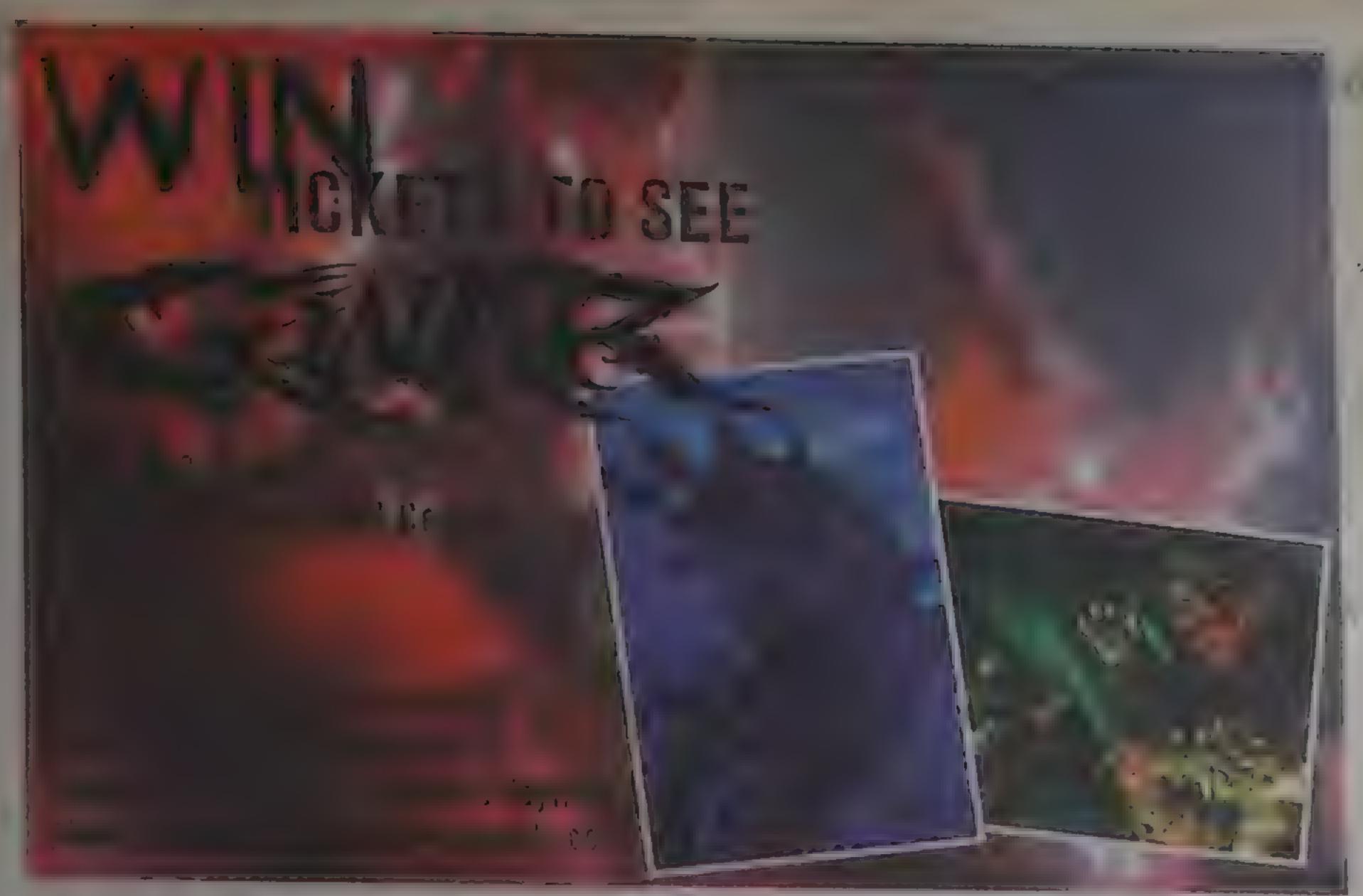
LB: Every band, every situation is the way it is because of the personality chemistry involved. Music and the way people play together is a really mysterious thing, and has a lot to do with things you just can't put words to. But now, we get along better than we ever have, which isn't saying much, but still. (laughs) People seem to enjoy seeing us together, and that makes it a lot easier for us: it's not like us against the world—the world is with us.

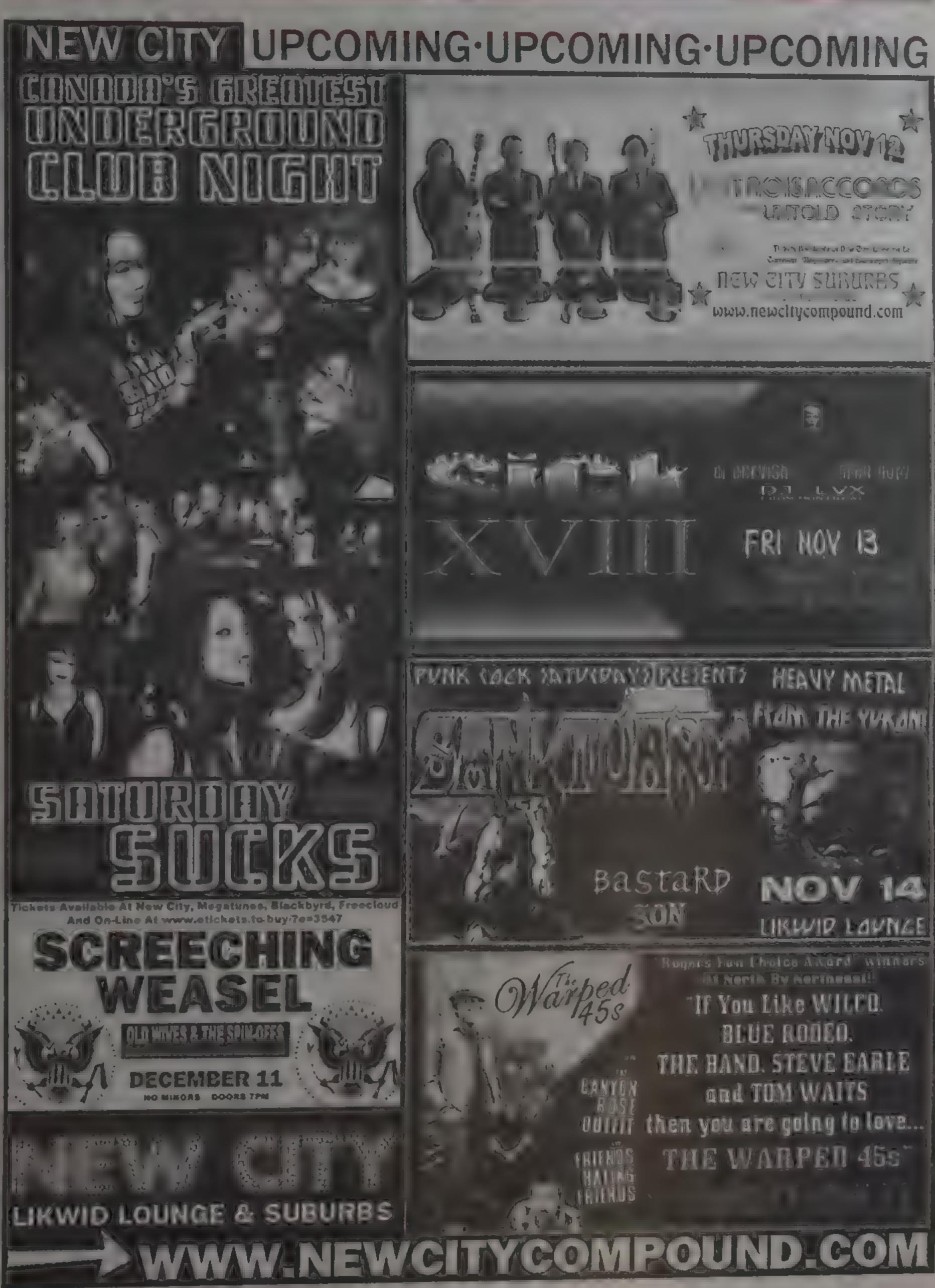
VW: I think the reunion has kind of been surprising for everyone. Usually these kinds of things are just bands getting together for one last cash-in, but you guys really seemed to just pick up where you left off—the newest records match-up well with even the early stuff. Any thoughts on why it's worked so well for you?

LB: I think it's Just the way we play together; there's something really idiosyncratic about it. It's almost like a brand that we have, and as long as each record has the three of us playing together at more or less the same time, it's going to be there. It's kind of like, "Gen-u-wine Dino-saur. Why settle for anything less?" W

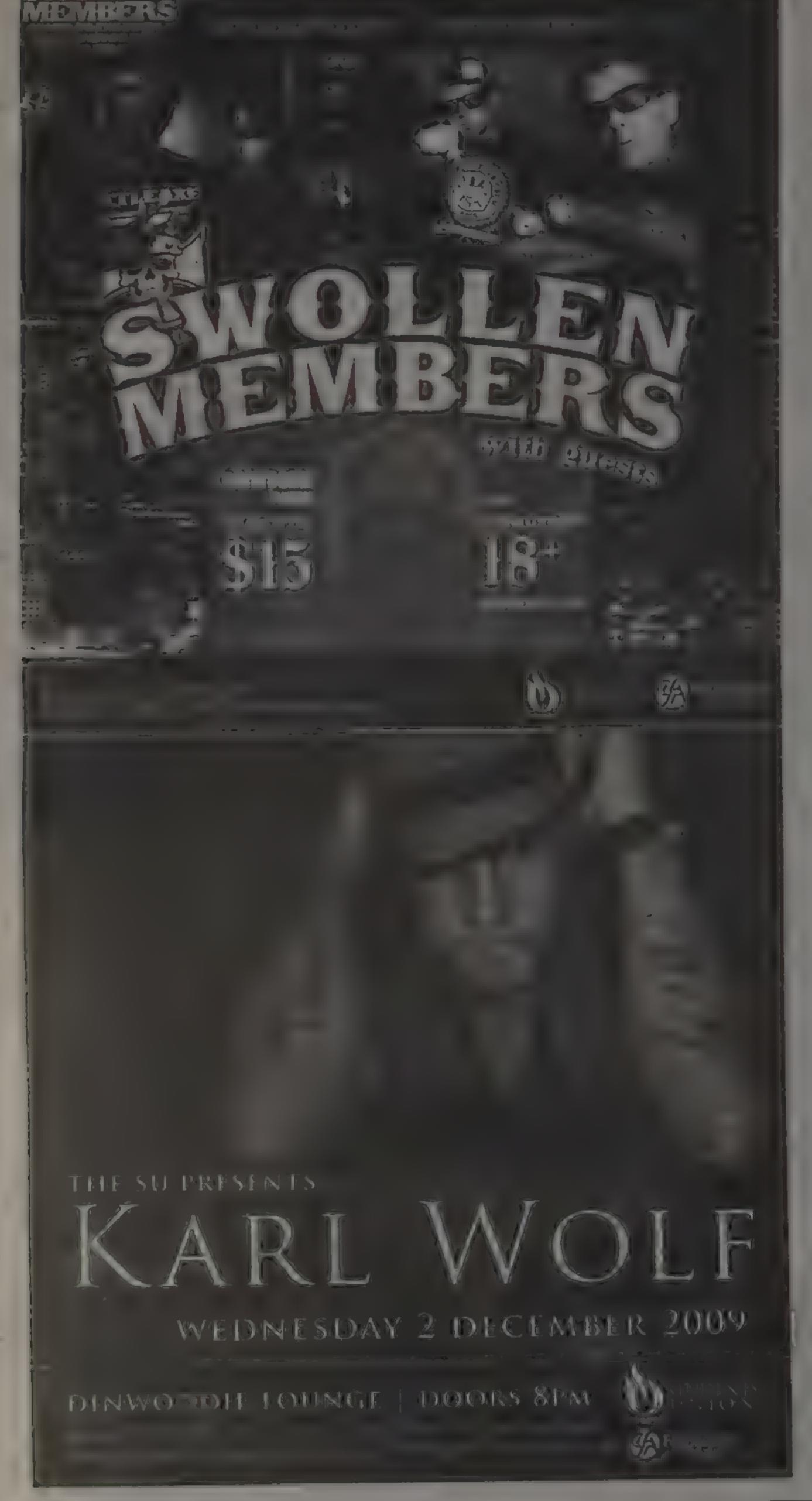
DAVID BERRY

// DAVID@VUEWEEKLY.COM









The King Khan & BBQ Show Invisible Girl

(Paper Bas) \*\*\*



// DAVID@VUEWEEKLY.COM

hey don't call them revivalists for nothing, and whatever else is going on in Invisible Girl, the third fulllength from Montréal/Berlin duo the King Khan & BBQ Show, there's a whole lot of revival. The reverb-y screen of garage is of course the main element, but they've toned down some of the more driven, frantic elements of What's For Dinner? in favour of a healthier mix of other '50s and '60s genres: the 12 songs here are also packed with doo-woppy "Bow bow bow"s and "ooooo ah ahhhh"s, occasional bursts of psych-type noise, even some more proto-garage rockabilly moments, beyond the B-movie connotations of the title.

King Khan and BBQ swirl this all into a pretty pleasing mélange, helped along by an energy that's at times bursting, at times playful and cool, but almost always charismatic. Which, considering the personnel, is maybe not all that surprising: this is the same King Khan, after all, who opened up his most recent set here with the Shrines by wearing a robe and headdress, and only really amped up the eccentricity and crowd-pleasing from there. The one major drawback to the album, actually, may be that most of

That's especially true on two of the cruder numbers here. "Anala" is an especially doo-woppy love song to a girl who does exactly what you can imagine she does, and while it's got a shimmy and shake to it, here it comes across as little more than giggly juniorhigh humour, albeit catchily so. It's even worse on "Tastebuds," a stompy garage tune that's nevertheless downright frat-boyish in its sexual retardation, and just doesn't work without the duo spitting it at your face.

Sometimes the live energy translates just perfectly, though. "Spin the Bottle" is a stripped-down number about a love triangle, with a trademark sarcastic twist, that bounces along with handclaps and the occasional cowbell, more than enough to make anyone want to bust out a poodle skirt and do a twist. "Lonely Boy" and "Crystal Ball," too, are just unrepentantly old-fashioned rock tunes, the latter especially great with Khan wailing "I want to know" over a blitz of guitar and snare.

But, oddly enough, the pair is usually at its best here when slowing it all down. "Third Ave" could be pulled off some forgotten New Jersey band of harmonizers' debut LP, and is surprisingly romantic for a band that's going to pull out the line "Tastebuds" on your cunt" one song hence. But the standout is definitely the title track, which sets down a laid-back but propulsive groove, and hits its height in the chorus, both King Khan and BBQ lifting their voices in ode to the eponymous girl. It's just sweet and sharp enough to be the wedding song for a bride and groom whose sleeve tats are still visible. V

these songs seem like they're meant more for the stage than the speaker: "Animal Party," for instance, is a stomping bit of garage that seems, as much as anything, a chance for Khan to make some animal noises and then really let loose with the guitar. Which would probably be a hell of a lot of fun to see, but is just kind of a mediocre interlude here.

songs packed with some of the most endearingly honest and strangely sentimental lo-fi Edmonton has been privy to this year. Fuzzy but melodic, A-side "Twelve Hundred Dollars" is a soaring and expansive tune that offers the sage advice, "Everybody, pay your rent." The standout track on the B-side, "Turn You

Into Glue" offers a slower, more bare bones side of the band, a sweeter. loungier sound which ends with a mel. ancholic solo. As far as seven-inches go this one is perfect. I think I might buy another copy for when I inevitably wear the grooves out of this one.

RYAR EIRITES

Outdoor Winers

(Pop Echo)

\*\*\*\*

Twelve Hundred Dollars / Keep

Limited to just 300

Miners' new seven

inch is the kind of

thing volute gent

to want to run right

out and get. Three

Outdoor

copies,

Me Warm" / "Turn You Into Glue"

// BRYAN@VUEWEEKLY.COM

#### Phil Ochs, James Taylor, Jord Mitting! Greenpeace: Amchitka (Greenpeace) \*\*\*\*



This historical account of James Taylor, Joni Mitchell and Phil Ochs sharing the stage of Vancouver's Pacific Coliseum is an

arousing time warp for the temporal lobe. The re-mastered collaborative features a slew of timeless songs and an invaluable testimony of the times, including Ochs' politically insightful narrative "I Ain't Marching Anymore," Taylor's unmistakable "Fire and Rain" and Mitchell and Taylor's duet of "Carey/Mr. Tambourine Man," embodying the hope and heartache of the '70s. This two-disc compilation is not only definite proof of the amp-shaking stamp these artists would leave on the music scene, but the concert itself—a protest against nuclear bomb testing in Amchitka-also propelled the birth of Greenpeace a year later

ASHLEY KASCAK

MASHLEY, WHEN ET & FOURT

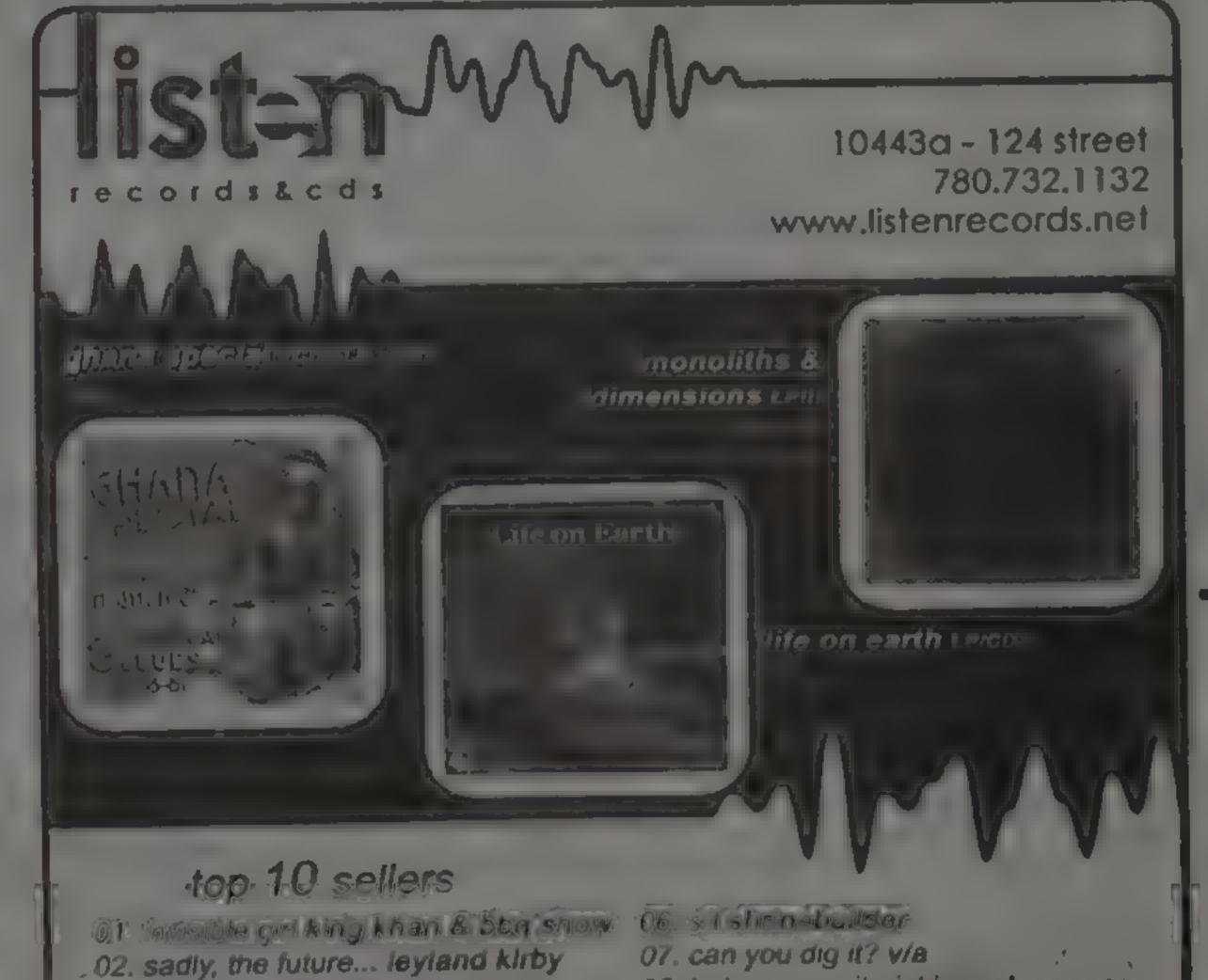
#### AC/DC Backtracks (Sony) \*\*\*



I don't want to give AC/DC a meask two stars—there's some genuinely great early material on this new collec tion—but as a

whole, this set has a jagged, stop-andstart feel, the songs arranged in chronological order and shifting abruptly into the Brian Johnson era with no regard for flow. Most of this material has been reasily available since the launch of Nap ster, but it is nice to have better than MP3 versions of the Bon Scott material Still, it's crap as a cohesive whole.

EDEX MUNEC // EDEN@VUEWEEKLY.COM



- 03. other truths do make say think
- 04. logos atlas sound
- 05. thai beat a go-go v/a
- 08. bahaman guitarist joseph spence :
- 09. unbalance 2562
- 10. childish prodigy kurt vile

ri + the Machine . . Sarth

大大なが

At first, this album seems like a stab at the late-nightpharmaceuticaltuelled-danceparty sub genre of indie rock, but

, , , clear that it endearate in which is admiorest at a core the album falls ... Progress to einto folky vibes, in the and darker electroniincornary cers wildly, dabbling of the atthest proving itself ner the band's musi-I intent would allow Girl + the Maine the opportunity to define itself d excel.

TYON E RTLES

The Blue Eye he EP independent)

\*\*\*\*

The debt local rapper Self: The Blue Eye owes to Wu-Tang Clan would be apparent even if he didn't drop

e odd line: his production has a lot Wu-approved nods to old soul and zz, and it gives The EP a kind of blue ol atmosphere that acts as a nice unterpoint to his rapid-fire delivy. He can certainly flow, although re there's a bit too much emphasis well-trod lyrical territory. A track e "Walk," though, a sort of streamconsciousness impression of walkg down Whyte, points to a sharp eye, id if he hones it, there's enough talt here to take him far.

UnE-yArDs rd-Brains 4D)

VID BERRY

大大大公

If you've not been introduced to her before, it is my pleasure to make you acquainted with Merrill Garbus, the lo-fi ge-

is behind tUnE-yArDs. Live, her isic is all bombast; created with oping pedals and what seems like re parts, a tUnE-yArDs show : unds like going to war. Drums om a doomed march, while her ectrified ukulele plucks a sinister lody and her formidable voiceten looped beyond all semblance sense-drowns out even your own bughts. On her first solo albumt released as hand-screened vinyl pies and now re-released on D-the music takes on a sweeter, netimes melancholic tone, while t losing any of its power to comtely arrest the listener. Filled h revealing and sensitive selfctraits, Bird-Brains is an engaging complete album, listenable from at to finish.

AN BIRMURS ANEVUEWEEKLY COM

### ALBUM REVIEWS

Devo Q: Are We Not Men? A: We Are Devo! (Warner)

Originally released: 1978

Devo probably did as much as any band to bring art to pop music. Of course, art is inher-

ently in pop music, whatever the classical types like to say, but as with all art-rock, in this case we're talking about extra-musical ideas. For Mark Mothersbaugh and his merry band of sarcastic college grads, those ideas were about the devolution of humanity, and their debut album, Q:

Are We Not Men? A: We Are Devo! is littered with instances direct and oblique of humans being stupid.

As you could maybe guess from the yellow radiation suits and ziggurat hats, the members of Devo don't exactly take 🗧 this idea as some kind of bleak, endof-the-world stuff, although it's pretty: hard to deny that they're at least unrepentant cynics. Though they're pretty undeniably funny ones, if you're on ; you, but it's undertaken with such a their wavelength: they once infamously | sly, trickster's spirit, you're willing to opened for Sun Ra with a 30-minute rendition of their unofficial theme song, "Jocko Homo," that involved 25 minutes of chanting the eponymous "Are we not men? We are Devo!" chorus until quite literally the audience was threatening violence. That stunt was probably decidedly less funny to those in attendance, but at least with the distance of history, it's a pretty bold and hilarious move for an opening act.

And it's that kind of practised stupidity, embodied by either the band or whoever they're aiming at, that infuses a lot of We Are Devo!. "Praying Hands," for instance, is a shot at the hypocrisy and : ciate just how smart the guys making it docility of religion, although through a : are, because they're certainly not afraid filter of twangy guitar, squealy synths: to let you know. W

and a kind of tossed-off pissyness that make it seem far more benign. And then it's followed by "Space Junk," which doesn't have a much more coherent point than giving Mothers-David baugh a chance to rhyme and Berry say Texas funny.

Not that there aren't plenty of more blunt, and more intelligent, shots across the bow. "Too Much Paranoia" starts off thumping, chanting culture references and stealing a McDonald's slogan, slows down into some screwy guitar noodling, and then picks it right back up again. Or there's notorious

cover of "(I Can't Get No) Satisfaction' which strips the easy hookiness of the original and infuses the dissatisfaction right into the music, slowed down into a snarky groove number with Mothersbaugh's vocal tricks screwing with any kind of easy appreciation. Half of what's going on here seems to be mocking you for liking something as dumb as pop, you devolved human embrace the mocking.

That's especially true on the standout tracks, "Mongoloid" and "Gut Feeling/Slap Your Mammy." The first is a fairly straightforward rock tune that's nevertheless about how easy it is for a mentally retarded person to blend seamlessly into society, and the latter is a tentative love tune that devolves into a punk burst imploring you to slap your mom and dad. In both cases, just when you think you might be getting some kind of sensitivity or sincerity, they flip it on you, and even if you can't appreciate the actual music, you have to appre-



Daintily picked folk Nothing new going on here But it's still pleasing

**Bastard Child Death Cult** Year Zero (Stereo Dynamite)

Meaty rock 'n' roll This is more distorted than Fox news coverage

Joe Pernice It Feels So Good When I Stop (Ashmont)

Soundtrack to his book He covers Chevy Van, and That's all right by me

Forro In The Dark Light A Candle (Nublu)

Houston Peppy foreigners Their glee is infectious like Musical swine flu

> Dead To Me African Elephants (Fat Wreck Chords)

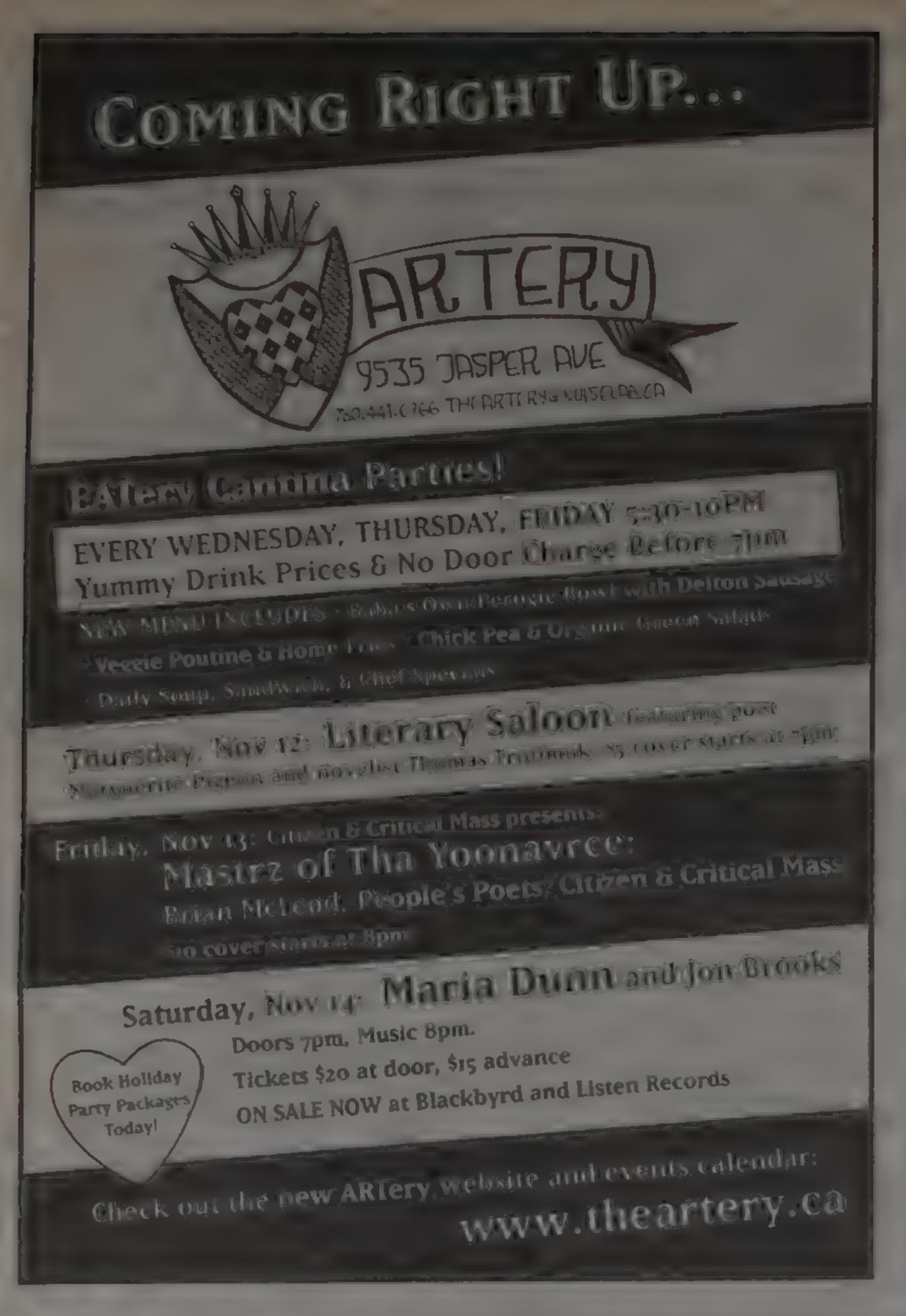
Blue collar rockers Channel early punk greatness plus '90s blandness

Thao with The Get Down Stay Down Know Better Learn Faster (Kill Rock Stars)

Impossibly good! Caught me full of work rage and Cheered me the fuck up



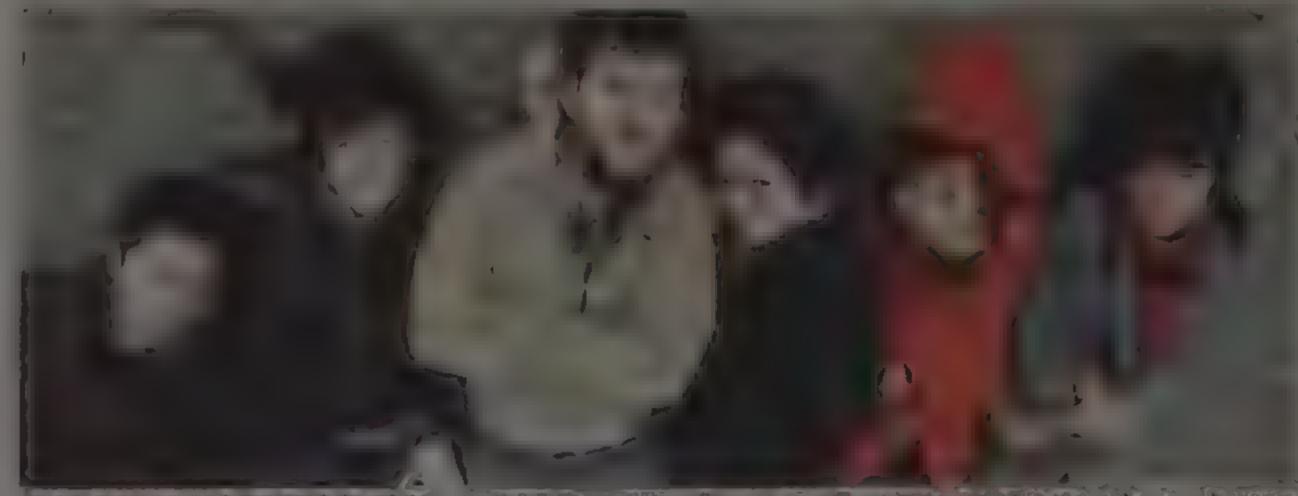




PREVUE // OHBIJOU

## All join hamds

Ohbijou gets by with a little help from some friends



BEACONS THAT HE PRICHT > . The mount former former on to class on all latest at breath during a stint at the Banff Centre // Jess Baumung

CAROLYN NIKODYM

// CAROLYN WVUEWEEKLY COM

If you were to imagine walking along to the soundtrack of Ohbijou's second album, Beacons, you would be strolling through an enchanted forest, talking to yellow-rumped warblers and white-tailed deer. You might even be miniature, using a daisy as a parasol

While there is still enough of a clash between the profound and the profane to keep this orchestral pop from being too precious, the magical matter makes sense when you consider that the Toronto septet worked on it away from the city and closer to trees, both in Ontario's cottage country and at the Banff Centre.

"It was a welcome change from Toronto," lead vocalist Casey Mecija says of the Banff experience. "That was the biggest thing; it gave us a minute to just stop and focus, and have your food and your accommo-

dations and everything so close together and just having a space ... even just not have cellphones and not have to run to an appointment tomorrow. It was really like 100 percent focus time--which is rare."

Ohbijou not only came out of the Centre's Indie Band Residency with three recorded tracks for Beacons, the group also came out inspired with a stronger sense of the possibilities. So when labels came a-courting, the band-rounded out by Jenny Mecija, Heather Kirby, James Bunton, Anissa Hart, Ryan Carley and Andrew Kinoshita—embraced assistance, eventually signing to Bella Union in the UK and Last Gang in Canada. The band had, after all, released both it debut, '06's Swift Feet for Troubling Times, and its first double-CD compilation, Friends in Bellwoods, independently and knew the work involved.

"We worked really hard at folding our own CDs, and we did everything ourselves, and it was a really, really big undertaking that we're so proud of," Mecija says. "With our second album, we were just welcom ing the support and the help. I think the with a big amount of band members, the is a lot to get organized and a lot to arrai and a lot of schedules to try and find to to even just write music. So we just need. the extra help I guess, and so far those rela tionships have been really, really good."

It's hard to imagine Ohbijou cultivating: relationships that weren't good, especial when you see the roster of players on now two Friends in Bellwoods compilati from the Acorn and Sebastien Grainto Basia Bulat to Great Lake Swimme According to Mecija, the albums, wi together have so far raised over \$17 0 for the Daily Bread Food Bank in Toront were pretty easy to put together.

"The first compilation had a lot of the people that had recorded and played shows at my house at the time, or people that we had met on tour, or just frien that we had met through playing mu and it was just sort of sending off an email and people being so readily available and enthusiastic about what we were doing. she explains. "It was the same with it. second compilation. Two years had passe since the first, and the first compilation had made about \$10 000 plus already, and the name had gotten out there a bit, an it was really exciting for James and I to sit down and think about who we wanted to be a part of it. Everyone was really, reallwell receiving to it." V

THU, NOV 19 (8 PM) OHBUOU PAWN SHOP, \$10

#### HOROSCOPE

ARIES (Mar 21 - Apr 19)

omens, the coming weeks will be prime time to enjoy a jubilee of blackwashing. But I suggest that you FREENIL proceed gently. Remember that I STROLOGY not all hidden information is a sign of malfeasance or evil intentions. Sometimes the truth is so paradoxical and nuanced, BIEZSILY it's hard to get it completely out in the open all at once. And sometimes people are motivated to keep things secret

TAURUS (Apr 20 - May 20)

mostly because they're afraid to cause pain.

\*Dear Rob: I've read horoscope columns : written by many astrologers, and yours is the only one that's not prejudiced against at least one of the signs. You really do treat everyone equally. You play no favourites. But : that's exactly the bone I have to pick with you. I'm wondering if you've got a passion deficiency or something. It seems abnormal not to display a hint of bias now and then. --- Suspicious Taurus." Dear Suspicious: My : own birth chart includes elements of both Taurus and Libra. The Taurus part of me has strong feelings and deep passions, while the Libra part of me is fair-minded and well- : LEO (Jul 23 - Aug 22) balanced. They've worked out a synergistic : arrangement that allows me to maintain my: equilibrium as I feed my intensity. I recommend this approach to you right now.

GEMINI (May 21 - Jun 20)

about making investments. At least in that A whitewash happens when you use deceit : area of my life, my intuition seems to work to cover up the messy facts about a situa- in reverse. I often do the precisely wrong tion. A blackwash is just the opposite: it's : thing at the wrong time. Billionaire busiwhen you invoke candor as you reveal com- : nessman George Soros, on the other hand, plications that have previously been veiled. : is a genius. When facing a decision about According to my analysis of the astrological : which way to go financially, he says he be-

> sensations in his body. You Geminis have arrived at a phase when : your choices could have long- : term effects on your relationship with money. According to my reading of the astrological omens, you've got the potential to be like Soros rather than me. Trust your instincts.

CANCER (Jun 21 - Jul 22)

Rob

This will be a smooth, easy and graceful: week for you--if, that is, you get yourself : tivates your imagination and be primed to about your tricky situation. jump when life says "jump!" Be both relaxed and alert; receptive and excitable; surrendered to the truth and in intimate contact with your primal power. Then the song will sing itself. The dream will interpret itself. The beauty will reveal itself.

Mathematician created a mechanical calculator that was a : than a crazy-making exertion, you'll do fine. forerunner of the magical device that's so : indispensable today. And yet Babbage had : SCORPIO (Oct 23 - Nov 21) Personally, I've never been very smart: other obsessions that were not as useful: A 13-year-old girl shocked everyone by win-

all of the panes of glass that had been bro- 🗧 a 12 000-pound tractor and pulling a five- 🗧 untangle your own deepest, truest desires ken in a factory over a period of 10 months, ; furrow plow, Elly Deacon did a better job ; from the muffled wishes your mommy and investigated the cause of each break. I than all of the middle-aged male farmers I and daddy deposited in you He also spent an inordinate amount of : she was competing against. What's more time estimating the statistical probability: remarkable is that she was a newcomer, that the miracles reported in the Bible had : having had less than a week's experience : "Awesome" has become a commonplace comes a jungle animal guided by actual : actually occurred. I bring this up, Leo, in the hope that you will concentrate on your own equivalent to Babbage's calculator, and not get sidetracked by meditations on broken glass and Biblical miracles.

VIRGO (Aug 23 - Sep 22)

'Everything that emancipates the spirit without giving us control over ourselves Is harmful," said Goethe. Luckily, Virgo, you're in the midst of a process that may emancipate your spirit and give you more control over yourself. Here are two ways you could cash in on this potential: out of the way and allow the universe to do : 1) Brainstorm about a big dream even as its Job. Can you do that? It doesn't mean you | you attend to the gritty details of making should be passive or blank. On the contrary, the dream a reality. 2) Expand your imagiin order for the cosmos to perform its magic, in nation about your tricky situation even you should be on the lookout for what cap- : as you burn away the illusions you have

LIBRA (Sep 23 - Oct 22)

Have you heard about the new sport of chess boxing? Two competitors play chess for four minutes, then put on boxing gloves and try to punch each other for three minutes; they continue this rhythm for up to 11 rounds. I suspect you'll soon be asked to Charles Babbage : meet a similar challenge, going back and (1791 - 1871) is considered a "father of the : forth between two contrasting modes. If computer." Among his many inventions, he : you treat this challenge as a fun game rather

in the fine art of tilling the soil with a gi- word that is used to express gladness ant machine. She's your role model for the : about small triumphs and simple plen coming week, Scorpio. Like her, you have : sures. Today, for instance, a woman at the the potential to perform wonders, even if : local cafe uttered a sweet "Awesome!" you're a rookie, as you prepare a circumscribed area for future growth.

SAGITTARIUS (Nov 22 - Dec 21)

scrabbling along on your hands and knees over burning hot shards of broken glass. : ence, admiration, inspiration, or even agita-The next and hopefully final phase of your : tion in the face of a sublime or numinous redemptive quest should be less tortur- : experience. In the coming week, Aquarius, ous. In this upcoming chapter, the operative metaphor might be assembling a jigsaw puzzle with 200 pieces, all of which are red. Amazingly enough, you actually have it in you to accomplish this improbable feat—as long as you don't spread out : magnify the power of your prayers or med the puzzle pieces all over the burning hot shards of broken glass. Find a nice, clean, quiet place to do your work.

CAPRICORN (Dec 22 - Jan 19)

According to psychologist Carl Jung, one of the most potent influences that our parents have on us is their unlived lives. Whatever dreams they didn't pursue, whatever longings they didn't fulfill, are : in the coming days. It's an excellent time likely to worm their way into our core, to do anything and everything to intensify often without our conscious awareness. There they get mixed up with our own : dreams and longings, causing us confusion about what we really want. The coming weeks will be a good time for you to get: firm your devotional impulses. V

For his own amusement, he once counted in ning a plowing contest in England. Driving is clear about this. You'll have the power to

AQUARIUS (Jan 20 - Feb 18)

when someone pointed out to her where she could find an electrical outlet to plug in her laptop. Back in the old days, however, "awesome" was a portentous term I hope that by now you have finished: invoked only rarely. "Awe" referred to an overwhelming feeling of wonder, rever : expect you will experience more than your usual quota of both kinds of awesome

PISCES (Feb 19 - Mar 20)

According to Leonardo da Vinci, you could itations 10-fold by bathing in purple light Back in his time, that was easiest to accomplish by standing near a church's stained glass window that was tinted purple. These days you can get the same effect with the help of a purple light bulb. Alternately, you could simply close your eyes and visualize yourself surrounded by a shimmering pur ple glow. I recommend this practice for you your spiritual power. P.S. Experts in colour theory say that purple nurtures the devel opment of the imagination, which would be of great value to you as you tone and

# EVENTS

DEADLINE FRIDAY AT 3PM

Incommercial months in constructing by Girms in contraction in the principal principal

#### OLUMS + LECTURES

ACTION ON EDMONTON'S LOCAL FOOD - City Hall Council Chambers - 780 485-1089 - Public Hearings on the Municipal Development Plan - Thu, Nov 12, 1:30-540pm and 7-9:30pm

Theatre 9828-101A Ave - addubed m.com - Advertising

Aukircal Aukiroo CLUB • 10139-87 Ave, Old Strathcona
Community League • Japanese Martial Art of Aikido • Every
The 7-30-2-30pm; Thu 6-8pm

And on the Ave and Arts Habitat tour and meeting about the future of the old Alberta Cycle building • Sat, Nov an aprai pre-register by Nov 16 at cyclebuilding@gmail.com

AUGELS FOR AIDS - and Edinboro Rd - 780.432.7660 Make angels to be sold; the money will go to the Stephen
Levis Foundation to support grandmothers in Africa who
are raising their arphaned grandchildren - Nov 18, 25

Amum. 10230 Jasper Ave • faculty of extension. Enterprise Sq Amum. 10230 Jasper Ave • faculty of extension.cmail3.com . Part to Design: You Can't Get Away from It with Robert Allehols • Nine 18, 12:10-12:500m • Free

AVOIDING FRAUDS AND SCAMS - St Albert Public Library - How to avoid scams, particularly in the area of telemarketing, internet scams and mail fraud - Thu, Nov 12,305,3000 - Free, Free regulator at the abult into deck, and R; 780,459,1682

AWA 12-STEP SUPPORT GROUP - Braeside Presbyterian
Church bent. N. door, 6 Bernard Dr., Bishop St., Sir Winston
Churchill Ave., St Albert - For adult children of alcoholic and
dysfunctional families - Every Mon., 7.30pm

BEHIND THE SCENES - Jubilee Auditorium Banquet Room

Fiver wonder what it's really like to audition for a Broadway
musical? An interactive panel discussion with cast and crew
members from A Chorus Line - Fri, Nov 13, 2pm - Free

BUDDHISM FOR BEGINNERS • 10502-70 Ave • 780.633.6157
• Mahamudra (meditation) book study and discussion: every
Mon 7pm • Meditation and practice: every Wed 7pm • Until
Nov 27, 7-8pm • Pree

8UDDHISM LECTURE SERIES • SGI Culture Centre, 10712-107 Ave, 2 Fl • A philosophy for living • Sat, Nov 21, 1-1000 • Pree

• Recall Place, Main entrance, Wayne Gretzky Dr. 219 Ave • 780490.0905 • Canadian Finals Rodeo protest calling for calf roping to be banned • Sat, Nov 24, 2230am-1pm

CANADIAN MENTAL HEALTH ASSOCIATION - Suite 800, 10045-111 St - 780-414-6311 - Family support drop-in group for those who are supporting an adult family member living with a mental illness - Every Wed, 6:30-8:30pm

Machinan University, 10045-156 St. Rm 436 • Adaptation, Success or Estinction? seminar with speaker, David Jacobson • Tue, Nov 17m 6-8:30pm • Pre-register by Nov 13; E: cwcafc@cwc-afc.com; T: 1.800.361.2978, 301

CHANGE FOR CHILDREN • International Centre, 9101 HUB
Mill, U of A • changeforchildren.org • Café Justicia: Discusmon and presentation with Lesbia Morales; music by Allan
Suarez • Mon, Nov 16, 7-8:30pm • Free

CHESS CLUB • 780.474.2318 • rovingchessnuts@shaw.

ca • Learn to play chess; all ages includes classes, school
programs and tournaments

COMMUNICATING THROUGH CONFLICT • Strathcona Library, 8331-104 St • Gain awareness about interpersonal conflict and communication skills • Nov 21, 9:30-12:30pm • Pre-register at stylematters eventbrite.com, Heather at 180,423,0806 ext 201

Chisis and opportunity: It's time for a progressive economy. Maier Learning Centre, Main H, ETLC East doors, U of A. 180.492.8558. Featuring speakers Jim Stanford, kel Magnitson, Derrick Jensen, and many others; Nov 20-21; Periginer at partitioninstitute.ca. 11045 Saskatchewan Dr. Parel with Joel Magnitson; Nov 22, 930am (part of the conference) Sistemal (Sas (conference) pre-register

EDMONTON ESPERANTO SOCIETY - 10025-102A Ave. Rin 18128 - 780702-5117 - Fri, 12-1pm

EDMONTON NATURE CLUB - Royal Alberta Museum,
12845-102 Ave - Monthly meeting with biologists, Linda
Kershaw, Lorna Allen, and Derek Johnson present Gala2030s Travels-A Trilogy - Fri, Nov 20, 7pm (coffee), 7:30pm
(meeting) - Donation

FAIR VOTE CANADA - Strathcona Library, Upstairs Protram Rm. 6331-104 St - fairvote.ca - Edmonton Chapter Anmusl General Meeting: a multi-partisan citizens' campaign for voting system reform - Sat, Nov 14, 2-30-4pm

FROM ANTAGONISM TO AGONISM: SHIFTING PARA-DIGMS OF WOMEN'S OPPOSITION TO THE STATE. Humanities Centre L-3, U of A. Lecture by Rajeswan Sunder Rajen - Fri, Nov 13, 3pm

Reverbend Sq. Meeting Rm • 780.993.0839 • Ashok Kumbamu peaks on How Introducing Genetically Modified Crops Can Lead to the Dispussersion of Farming Communities • Sat, Nov 14, 1pm

World cafe • Nov 12, 6:30pm (door) • Free

GREEN MOVEMENT, SOLAR ENERGY, AND THE ENERGY GRID • Riverdale Hall, 9231-100 Ave • Featuring speaker Gordon Howell • Sat, Nov 21, 6:30pm • Free

HOME-Energising Spiritual Community for

Passionate Living • Garneau/Ashbourne Assisted
Living Place, 11148-84 Ave • Home: Blends music, drama,
creativity and reflection on sacred texts to energise you
for passionate living • Every Sun 3-5pm
IN DEPTH TOWN HALL MEETING • Strathcona Place

Seniors Centre, 10831 University Ave • 780.433.5807 • With Rachel Notley • Thu, Nov 12, 10am

LIFELONG LEARNING • Jubilee Auditorium • A Senies

of Programs Designed for Seniors: monthly lectures, musical performances, visual art programs and creative activities • Nov 16, 11:30am-1pm

MOBILIZING THE CONVERTED, WINNING THE HEARTS
OF THE UNCONVINCED • John L. Haar Theatre, 10045-196
St • Lecture, How do we Make the Case for Culture in the New
Virtual World? with Max Wyman • Thu, Nov 12, 7pm • Pree

OUR QUEER BODIES: A DISCUSSION Telus Centre,
Rm 150, U of A. Panel discussion focusing on body image
issues of queer-identified people, with Brian Francis and
Cindy Baker. Thu, Nov 29, 5-7pm. Part of Exposure: A
Provocative Body of Work

PERSONAL DIRECTIVES • Strathcona Place Seniors Centre, 10831 University Ave • 780.433.5807 • With Helen McClean • Thu, Nov 12, 1pm

PHILOSOPHER'S CAFÉ SERIES • Steeps Urban Tea House, College Plaza, 11116-82 Ave • augustana.ca • An Ethic of Respect with Bob McKeon; presented by the Chester Ronning Centre • Sat, Nov 21, 1-3:30pm • Free

RALLY FOR OMAR KHADR - Churchill Sq - Sun, Nov 15, 1-3pm; E: Toniah@shaw.ca

• Radisson Hotel South, 4440 Gateway Blvd NW • Economy 2009—Where do we go from here?: Breakfast Networking event • Thu, Nov 19, 11:30am • \$35 (member)/\$45 (non-member); pre-register by Mon, Nov 16

STUD YOUR OWN WINTER TIRES - BikeWorks, 10047-80 Ave, back alley - Fri, Nov 20, 6:30-9:30pm - \$5 (member)/\$10 (non-member) - Pre-register E: info@bikeology.ca

\*\*SUGARSWING DANCE CLUB \* Orange Hall, 10335-84 Ave

\*\*780.6047572 \*\* Swing Dance at Sugar Foot Stomp: beginner lesson followed by dance every Sat, 8pm (door)

SUPPORT FOR THOSE WITH BIPOLAR DISORDER AND SUPPORT PEOPLE - Suite 201 10621-100 Ave, 780.452.4661: 1st 2nd 3rd Tue each month, 7-9pm • Rm 0651, Grey Nuns Hospital: Every Thu; 7-9pm; Maxine 780.452.1755

SUSTAINABLE WORKS • St Theresa's Catholic Parish,
7508-28 Ave • greateredmontonalliance.com/sw • Greater
Edmonton Alliance (GEA): Cooperative built to help you
lower your utility bills, create new green jobs, and reduce
carbon emissions • Wed, Nov 28, 7:30-9pm • Free

WELCOME TO THE REEL WORLD • Telus Centre Auditonium 150, U of A • Global issues film and speaker series featuring the film Shades of Blue: Hobbema Cadets • Tue, Nov 17, 5-7pm • Pree; E: clandria@international.ualberta.ca

women in BLACK • In Front of the Old Strathcona Farmers' Market • Silent vigil the 1st and 3rd Sat, 10-11am, each
month, stand in silence for a world without violence

WORLD MARCH FOR PEACE AND NONVIOLENCE

• Laurier Park to Hawrelak Park • 780.432.7660 • March
proceeds over the bridge to the picnic shelter at Hawrelak
Park; rally at 1pm featuring speakers, music and warm-up
fires • Sat, Nov 21, 12pm

#### COMEDY

CENTURY CASINO - 13103 Fort Rd - 780-481-9857 - Shows start at 8pm Thu-Sat and late show at 10:30pm on Fri-Sat; \$12 (Thu)/\$19 (Fri/Sat) - John Beuhler, Nov 12-14

CENTURY CASINO - 13103 Fort Rd - 7804819857 - Shows start at 8pm Thu-Sat and late show at 10:30pm on Fri-Sat; \$12 (Thu)/\$19 (Fri/Sat) - Ron Vaudry; Nov 19-21

Ave, Calgary Trail • Thu, 8:30pm; Sat, 8pm and 10pm • Bob Angeli; Nov 12-14 • Tim Pulnik; Nov 10-21

COMIC STRIP - Bourbon St, WEM - 780-483.5999 • Wed-Fri, Sun 8pm; Fri-Sat 10:30pm • Nick Griffin, Jordan Chyzowski, Kelly Soloduka; until Nov 15 • Hit or Miss Monday; Mon, Nov 16 • The Best of Edmonton-Local Talent Night; Tue, Nov 17 • TJ Miller, Keith Samoski, Shawn Gramiak; Nov 18-22

DRUID • 11606 Jasper Ave • 780.710.2119 • Comedy Night: Hosted by Lars Callieou • Every Sun, 9pm

FESTIVAL PLACE • 100 Festival Way, Sherwood Park • 780.449.3378 • Just for Laughs: Black and White fundraising event featuring impersonator Tracey Bell • Nov 14, 5:30pm • \$125 at Festival Place box office

HYDEAWAY-Jekyll and Hyde + 20209-100 Ave + 780.426.5381 + Comedy show every Tue, 9pm + \$5 (door)

JUBILEE AUDITORIUM • 11455-87 Ave • 780-427-2760 • jubileeauditorium.com • Bill Cosby • Sun, Nov 12, 6pm and 9pm LAUGH SHOP-Whyte • 2nd Fl, 10368-82 Ave • 780-476-1010

• Cash Levy; Nov 12-15

MYER HOROWITZ • U of A campus • Kevin Smith • Sun,

Nov 22, 8pm • \$59.50 at TicketMaster, Unionevents.com

SHELL THEATRE • Dow Centennial Centre, Pt Sas-

katchewan - Trailer Park Boys - Nov 22, 8pm - \$50.50 at

#### QUEER

TicketMaster.

BOOTS BAR AND LOUNGE 10242-106 St • 780-423-5014
• 2nd Thu: Illusions Social Club • 3rd Wed: Edmonton O
Society • 2nd Tue: Edmonton Rainbow Business Association
• Every Fn: Philosophy Café • Fri 2nd Sat DJ SeXOXy Sean
10-3 • Long Weekend Sundays feature the Stardust Lounge
with Miss Bianca and Vanity Fair

BUDDY'S NITE CLUB • 11725B Jasper Ave • 780488.7736 • DJ
Dust 'n' Time; Mon 9pm • DJ Arrow Chaser; Tue 9pm • DJ Dust
'n' Time; Wed 9pm, no cover before 10pm • DJ Arrow Chaser;
Fri 8pm, no cover before 10pm • DJ Earth Shiver 'n' Quake; Sat
8pm, no cover before 10pm • DJ Bobby Beatz; Sun 9pm • Drag
Queen Performance Show, Sun, no cover before 10pm

GLBT SPORTS AND RECREATION - teamedmonton.

ca - Women's Drop-In Recreational Badminton; Oliver
School Gym, 10227-118 St; 780465,3620; Wed, 6-7:30pm
- Bootcamp; Lynnwood Elementary School at 15451-84 Ave;
Mon, 7-8:15pm; bootcamp@teamedmonton.ca - Bowl-

ing: Gateway Lanes, 100, 3414 Gateway Blvd; Sxt, 5-7pm; bowling@teamedmonton.ca • Curling: Mon, 7.15-913pm), Granite Curling Club; 780 463,5942 • Running: Sun, Tue, Thu; running@teamedmonton.ca • Swimming: NAIT pool, 11762-106 St; Tue, 8-9pm, Thu, 7:30-8:30pm; swimming@teamedmonton.ca • Volleyball: Tue Recreational: Mother Teresa Elementary School at 9008-105A, 8-10pm; Thu intermediate: amiskiwaciy Academy, 101 Airport Rd, 8-10pm; recvolleyball@teamedmonton.ca; volleyball@teamedmonton.ca • YOGA (Hatha): Free Yoga every Sun, 2-3:30pm; Korezone Fitness, 203, 10575-115 St, yoga@teamedmonton.ca

780,387,3343 • Most monthly • For info ce to

780.387.3343 • meet monthly • For info go to groups, yahoo. com/group/edmonton\_illusions/

INSIDE/OUT • U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu each month (fall/winter terms): Speakers Series. E: kwells@ualberta.ca

LIVING POSITIVE • 404, 20408-124 St • edmlivingpositive.
ca • 1877.975.9448/780.488.5768 • Confidential peer support to
people living with HIV • Tue, 7-9pm: Support group • Daily
drop-in, peer counselling

MAKING WAVES SWIMMING CLUB • geocities.com/ makingwaves\_edm • Recreational/competitive swimming. Socializing after practices • Every Tue, Thu

PLAY NIGHTCLUB • 20220-203 St • Open Thu, Pri, Sat with DJs Alexx Brown and Eddie Toonflash

PRIDE CENTRE OF EDMONTON - 9540-111 Ave . 780.488.3234 • pridecentreofedmonton.org • Open Tue-Fri 1-10pm, Sat 2-6:30pm • LGBT Seniors Drop-in: Every Tue/ Thu, 2-4pm - CA: Thu (7pm) - Suit Up and Show Up: AA big book study group every Sat, noon . Youth Understanding Youth: Up to 25 years, support and social group every Sat, 7-9pm; yuy@shaw.ca . Womonspace: Board meeting ast Sun every month, 10:30am-11:30pm • Trans Education/Support Group: Meet the 1st and 3rd Sun, 2-4pm, every month; albertatrans.org - Men Talking with Pride: Sun 7pm; facilitator. Rob Wells robwells 780@hotmail.com . HIV Support Group. and Mon every month, 7pm . Transgender, Transsexual, Intersex and Questioning (TTIQ) Alliance: Support meeting and Tue every month, 7:30pm . Transgender, Transsenual, Intersex and Questioning, Education, advocacy and support for men, women and youth . Free professional counselling every Wed except the 1st Wed each month; 7-10pm; appt encouraged, drop-ins welcome . Youth Space: drop-in for LGBTQ for youth up to 25, Tue-Sat, 3-7pm

PRISM BAR • 10524-101 St • 780.990.0038 • Wed: Free Pool; Karaoke, 9pm-midnight • Thu: Prism Pool League; 7-11:30pm • Pri: Steak Nites; 5-9pm; DJ at 9:30pm

ST PAUL'S UNITED CHURCH • 11526-76 Ave • 7804361555 • People of all sexual orientations are welcome • Every Sun (10am worship)

WOMONSPACE • 780.482.1794 • womonspace.ca, womonspace@gmail.com • A Non-profit lesbian social organization for Edmonton and surrounding area. Monthly activities, newsletter, reduced rates included with membership. Confidentiality assured

WOODYS • 11723 Jasper Ave • 780-488.6557 • Karaoke with Nathan; Mon 8pm • Martini Mondays; 3pm • You Don't Know Game Show with Patrick and Nathan; Thu 9pm • Long Island Iced Tea; Thu 3pm • Karaoke with Morgan; Wed 7pm • Karaoke with Kevin; Sun 8pm

YOUTH UNDERSTANDING YOUTH - yuyedm.ca - Meets every Sat, 7-9pm - E: info@yuyedm.ca, T: 780.248.1971

#### SPECIAL EVENTS

BLAUEN FUNKEN • German-Canadian Cultural Centre, 8310 Roper Rd, 51 Ave • 780.466.4000 • blauenfunkenedmonton.com • Crowning of Prince Carnival/Carnival show and dance • Sat, Nov 14, 7pm • \$15

CHRISTMAS CRAFT SALE - Alberta Avenue Community
League, 9210-118 Ave - 780.447.2513 - Nov 13-14, 10am-6pm

THE COUNTRY CRAFT FAIR • St Albert Place, 5 St Anne St • Fundraiser featuring artworks by St Alberts' visual arts community • Nov 21 (102m-5pm)-Nov 22 (112m-4pm) • Free

CRIME STOPPERS GET SMART GALA - Italian Cultural Centre, 14320-133 Ave - crimestoppers.ab.ca - Calling all secret agents - Fri, Nov 13, 6pm (cocktails), 7pm (dinner/ entertainment), 9pm (dance) - \$100; dress to impress

EXPOSURE • Latitude 53, 10248-206 St • Cite

Francophone, 8627-91 St • Metro Cinema, Zeidler

Hall, Citadel Theatre, 9828-2014 Ave • Stanley Milner

Library • Steamworks • exposurefestival.ca • Exposure

is Queer Bodies: Edmonton's Queer Arts and Culture

Festival • Kingsway Hangar, 11410 Kingsway Ave; Roller

Derby Match • Nov 13-21

FUNKY FUSION - Parkallen Community Hall 6510-111 St Craft sale - Nov 22, 22-4pm - Free

GOING ONCE GOING TWICE - Hellenic Centre, 10450-116 St - 7804211731/7804264180 - Art auction for Visual Arts Alberta and Harcourt, proceeds for education and exhibition programs - Sat, Nov 21, 6pm - \$40 (adv)/\$45 (door)

GREEN INDUSTRY SHOW/CONFERENCE - Shaw
Conference Centre, 9797 Jasper Ave - greenindustryshow.
com - For landscape, nursery crops, garden centre, turf
and tree professionals featuring technical and educational
speakers - Nov 19-20 - \$10

INSPIRED CREATIONS MARKET • Westridge/Wolf Willow Community Hall, 505 Wolf Willow Rd • Artisan Sale • inspiredcreationsmarket.com • Nov 14, 10am-6pm; Nov 15, 11am-5pm • \$2/donation to the Edmonton Food Bank

NATIONAL HOUSING DAY BREAKFAST • Westin Hotel, 10135-100 St • Homeward Trust Edmonton • Tue, Nov 20, 7:30am-9am • \$25 at TIX on the Square

PIZZAZZI - TransAlta Arts Barns, 10330-84 Ave - Locally organised by Craving Color - Fri, Nov 13, 5-9pm; Sat, Nov 14, 9am-6pm; Sun, Nov 15, 10am-4pm

ST ANDREW'S UKRAINIAN ORTHODOX CULTURAL

BUILDING • 9831-75 St • Pre-Christmas tea, bazaar and bake sale • Sat, Nov 21, 1-3pm

UNITY CENTRE OF NORTH EAST EDMONTON •

Finnagan's Bar, 13560 Fort Rd • unitycentreofedmonton.ca • Silent auction and pub night • Sat, Nov 14, 7pm (door) • \$10, Andres at 780.478.6521



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BAR & BRILL

# Queerly Webb

monton is undeniable. Every MacEwan student has a Webb-related story from Webb's days as chair of the dance program. Attending a Brian Webb Dance Company show seems like a rite of passage if one wants to be consider a cultured Edmon-Ted tonian. Now in the position of artistic producer of the Canada Dance Festival in Ottawa, where he lives part time, Webb's influence is na-

tional "After pop music" Webb likes to : school, "contemporary dance is Canada's largest cultural export." Known as the man who dances in white:

underwear, Webb also looms large in Edmonton's gay psyche. As I was growing : up, an exposed man dancing in public was Webb's comfort with his body crystallized : Dance Company. my own discomfort. But more fundamen- : Just as his dance career was taking off, : mosexuality, yet can still be open about : were actually a grown-up clan of active : was fun," he flirts. W

Brian Webb's cultural impact on Ed: tally, until recently, there was a disconnect in my mind with the space he took up as a gay figure and the lack of a

> role he played in Edmonton as a gay man. I assumed, like some : thoughts about what it was to be gay or otherwise.

Kerr I was wrong. Talking with Webb : over coffee recently, I was pleasantly surprised to hear that he had lots to say about queerness and Edmonton.

Webb grew up around Morin, Alberta, : graduated from the University of Alberta in the class of 73 and spent years working, :

out as I was becoming professional. Dealing with my body and who I am are interrelated," explains Webb.

In the early '80s he traveled to LA, getting his fine arts degree in choreography at the California Institute of the Arts. The years he spent in the US are iconic times other gay men of his age and : in queer history. Reagan was in power, stature, he didn't discuss sexu- : the legacy of Anita Bryant's homophobia ality, see it as relevant or have: was ripening and the AIDS crisis was new, devastating and unavoidable. "Being there I was very aware that the political is the personal and that we must get involved," remembers Webb.

West Coast movements focused on rights, freedoms and one's duty to work in the community at large influenced Webb. In part it was the community at large that seems to have left the richest. learning and living in New York and Los: imprint, one that makes Webb skeptical Angeles, travelling back and forth even af- : of the need or existence of a gay commuter he made Edmonton his home in 1979, : nity. Having lived in a gay epicentre Webb too much to take at times, in part because : the same year he formed the Brian Webb : seems to prefer a world where he is not

he was also awakening sexually. I came it. I lived in a gay ghetto. I am not part of resistors to heteronormative and patrial some community just because I take It up ; chal values?" It made me think of Webb the ass," explains Webb. "I am defined by : As homonormativity expands, those who the work I do as a human being, not my have created identities as outlaws will sexual practices."

> tack of intellectual dialogue on queerness. : pride in the fact he has been able to cre There is a broad schism between gay and : ate his art for over 30 years, especially in queer," Webb argues, a gap he thinks many : a conservative province like Alberta. "A Edmontonians don't get, further miscon- berta respects mavericks," Webb says, his struing their confusion between demography and community. "Oh how the gays : have bought into the bourgeoisie," laments : apathy can look the same yet feel so dif-Webb, specifically pointing to what he ferent it's no wonder Webb returns to sees as the futility of marriage, although art. It is where people engage him. Speak acknowledging its importance as a right to ing with Webb I get the sense that unless have. Conscious of his own upper-middle : he is willing to talk about how great the class standing, his pricey sweater a soft ; gay community is people don't want to barrier between what he just said and what : listen. He maintains his outlaw status by is complexly true he smiles, "I have never: not curtailing. been good as the starving artist."

thing comes back to his art. I recently came across a question posed by Eric Rowholly understood or permeated by ho- : fes: "What if what we've named gay men : good to cement in print. "Being the other

need to find new terrain beyond sexuality In Edmonton he thinks that there is a to set up camp. Webb takes well-deserved barrel chest expanding.

In a place and time when progress and

As the conversation wraps up, there Throughout the conversation every- is a moment where I catch Webb at his most giddy. He is thinking back on his : wild New York days, sharing stories too

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#### ARTIST TO ARTIST

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Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit. Ads of more than 20 words subject to regular price or cruel editing. Free ads must be submitted in writing, in person or by fax. Free ads will run for four weeks, if you want to renew or cancel please phone Glenys at 780.426.1996/fax 780.426.2889/e-m office@ vueweekly.com or drop it off at 10303-108 St. Deadline is noon the Tuesday before publication. Placement will depend upon available space

On the MOVE . Victoria School Dancer Transition Resource Centre (DTRC) - Career planning and networking conference for dancers -Nov 13 - Free - Register at dtrc.ca/movetransit/ edmonton; Info: 416.595.5655

Submit exhibits for consideration in the following categories: Environmental Site Specific Installation; Curated Group Exhibit, Individual or Two Artist Exhibit, and Community Pro-

grams are invited to participate in 2010 at The Works Art Market and Food Street (deadline Feb. 15, 2010) and Street Stage (deadline Mar. 15, 2010). Application at theworks.ab.ca

Artist Volunteers needed at the Today Family Violence Centre; to develop murals in their new facility that help in creating a positive environment for clients. Materials provided. Contact Patrick Dillon at 780.455.6880

Call for artist donations for the Christmas Bureau of Edmonton: Any artist willing to donate

a piece of art to the Christmas Bureau will get at least two mentions on local main stream radio. Supported by info about the Alberta Craft Council where the work will be presented for sale Info: Dianne Brown 780.414.7681; E: dianne.brown@christmasbureau.ca

Inspired Creations Market Nov 24 & 15; Looking for unique hand crafted items, created by you. Details available at inspiredcreationsmarket.com

Forever Growing, Forever Strong-2010 Alberta Literary Awards: Guild of Alberta (WGA). Invite writers from across Alberta to submit to this year's award categories. Deadline: Dec 31, 2009 Info: 780.422.8174; writersguild.ab.ca

Musical theatre company needs strong and (preferably older) tenor for production at the Arden in April. Paid position call 780.460.2937. Rehearsals start December

#### MUSICIANS

The Works Street Stage call to artists from experimental, rap, hip-hop, to folk, bluegrass, country, blues, jazz and rock-all genres, theworks ab.ca/societyfolder/calls/calls.html; Contact Dawn Saunders Dahl dawn@theworks.ab.ca

Attention All Choirs: Any choirs interested in singing with other choirs in a 12th Night Celebration on Jan 3, 2010, please contact Vince at 780.436.8317

### CALL FOR ENTRANTS

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VUEWEEKLY // NOV 12 - NOV 18, 2009

54 // BACK

Dear Andrea:

get irritable with my boyfriend when he doesn't wont to have sex. This doesn't happen that often-we've been together less than a year and have sex must times we're together, which is about five days out of seven. But sometimes he's tired or not in the mood. This Andrea should be OK, right? If I was Nemerson the guy and he was the girl, everyone would be all, "Stop pressuring her!" But I can't help feeling hard done by! What is wrong with me? Love, Moody

#### Dear Mood:

indeed, what is wrong with you? Could It he that you are simply an irritable person, and if it were not this issue you would find something else about your interactions No? Then you're just a normal person who : driven as always by their own hormones, : communication end here. Are you tell- : sound young and saucy and unabashed, : Love, Andrea

is acting kind of spoiled. You and BFB are occasionally out of synch. And even noncranky people have a hard time wrapping their heads around this part, but it is nobody's fault.

It would be a vast and silly oversimplification to say that everyone has a natural libido ? set-point, like the one that keeps your body-weight unsatisfactory (To you! I do not care!) no matter what changes you make

to your ratio of calories in to energy out. People certainly do seem to have something of a tendency toward the high, middle or low end of the libido scale, but life, : moving on as it does, changes things. (Actually, body-weight set-points also shift, : but shut up, it was a nice simile.) Things do calm down a bit post late-adolescence/ : sex drive goes. The irritability, well, that young adulthood, and even for those who with Boyfriend Boy to make you cranky? can honestly state that they feel just as : Take a look at how you're handling the : And now, some solutions; since you : excuse to do it yourself.

stuff gets in the way. And sometimes that stuff gets back out of the way eventually, the kids go to college, or a health issue resolves, or they start sleeping better, and a dampened libido can come roaring back to life. So no way am I positing that sex drive takes a long slow dispiriting slide : toward oblivion as soon as we become grown-ups or anything, Just that libido is dynamic. Even yours, sex-wanting girl, is subject to change.

You have got yourself a very minor, : occasional mismatch. You want sex five times a week. That's fine. Sometimes he doesn't. The tricky part, of course, is that that's fine too. "Not the same as you" does not mean "broken." It doesn't mean he owes you anything, nor does he need: to change. Neither do you, as far as the could be a problem.

ing him, covertly or overtly, that he has : why not suggest a little mutual masturing your best to make him feel guilty? been rigorously laboratory tested and found to be potent anti-aphrodisiacs. You want to make sure that your own attiproblem, assuming there is a problem. Which, frankly, there isn't.

You do not have to dial back your natural level of desire, assuming that were : "play date" has been substantially desexieven possible. You may need to dial back : your expectations; those you have some control over. If he's naturally content at something like three or four times a week (that's officially "lots of sex," by the way) it's fairly unlikely that that is suddenly going to change. So don't make yourself crazy. I have no idea if Einstein really said that the definition of insanity is doing the same thing over and over and expecting different results, but somebody ought to have.

been weighed and found wanting? Are : bation on his off nights? You, at least, you sulking or crabbing at him when he : would emerge dehornified, and who doesn't put out, or sighing heavily or do- : knows maybe a little action with no pressure to perform would give him ideas. 'Cause I gotta tell you, all of those have : Sometimes we think we're a lot more tired or less in the mood than we really are, you know? If he cannot be spurred to mutuality, you can always just say, tudes or actions are not exacerbating the : "OK, don't mind me, then!" and reach for your sex tool (now that I have kids and approximately one billion actual toys the word "toys," like "play" and especially fied for me, so I'm trying something new here; do we like it?) and have it as though he weren't there. And if that doesn't seem doable, excuse yourself and come back when you're done.

> The most interesting part of your question, to me, was actually none of this stuff, but the part about wouldn't people think you were awful if you were a guy pressuring a girl for sex. And my answer is yes, they totally would. But that is no

### MUSICIANS

International Songwriting Competition (ISC) deadline extended until Dec 2, 2009. Submit as many songs as desired, entries accepted online, by mail, email using a MySpace account. Info: songwritingcompetition.com, 615.251.4441, info@ songwritingcompetition

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### VUEVVEEKLY

### CONTEST RULES:

Unless otherwise specified, the following will apply:

the winner must be 18 or older.

- prize must be accepted as awarded.

- no one may enter any contest more than once.

- you may only win once every 60

· Vue Weekly reserves the right to exclude anyone from our contests.

no staff, sponsors or members of their immediate families may enter.

the personal information of those who enter will not be sold but may be provided to contest SPORSOTS.

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WANTED: JAMMERS for open public monthly jam on the second Sunday of the month at 9119-128A Ave. Rock, country & old time music. Ph. 780.973.5593, randyglen@JumpUpDj.com

#### **UOLUNTEER**

Meals on Wheels-Volunteers needed . To deliver nutritious meals (vehicle required) Weekdays 10:45am-1pm • To assist in the kitchen Weekdays 6am and 2pm; shift times are flexible • 780.429.2020

Volunteer website for youth 14-24 years old. youthvolunteer.ca

Heart and Stroke Foundation of Alberta, NWT & Nunavut: Take a few hours this February and join our team of Heart Month volunteers. Visitheartandstroke.ca/help; 1.888.HSF.INFO

Meals on Wheels is accepting unwrapped, new gifts suitable for seniors to be distributed during the holiday season. Drop off gifts at Meals on Wheels, 11111-103 Ave . Dec 1-11, Mon-Fri 8am-3pm • Dec 1-2, 8am-8pm • Sat, Dec 5, 10am-2pm • Gift Wrapping Open House: Dec 9, 1-3pm

Canadian Mental Health Association / Board Recruiting 2009 Learn about our community work: www.cmha-edmonton.ab.ca

Volunteer with the Aboriginal Health Group. Plan events (like Aboriginal Health Week, Speaker Series). Promote healthy habits to high school students. Set up events. E: abhealthgroup@gmail.com; aboriginalhealthgroup.org

Deep Freeze, Jan 9-10, winter festival, need volunteers; contact Judy 780 496 1913; artsontheave.org

CNIB's Friendly Visitor Program needs volunteers to Help and be a sighted guide with a friendly voice. If you can help someone with vision loss visit chib.ca or call 780. 453.8304

Bicycle Mechanic Volunteers for Bissell Centre community homeless or near homlessness members on Mon, Wed, Pri, 9am-12pm. Contact Linda 780.423.2285 ext 134

The Learning Centre Literacy Association: seeking an artist or arts & craftsperson that would be willing to commit zhrs weekly to the instruction of their passion to adult literacy learners in the inner city. Denis Lapierre 780.429.0675. dllearningcentre@shaw.ca

Dr.'s Appointment Buddy-Accompany new refugee immigrants to their medical appointments to give support and assist with paperwork. Thu, 10:30am-2:30pm. Transportation not required. Leslie 780-432-1137, ext 357

P.A.L.S. Project Adult Literacy Society needs volunteers to work with adult students in the ESL English as a Second Language Program. Call 780.424.5514; training and materials are provided

S.C.A.R.S.: Second Chance Animal Rescue Society. Our dogs are TV stars! Watch Global TV every Sat at 9:45 AM where new, wonderful dogs will be profiled. scarscare.org

BISSELL CENTRE Community in need of basic daily items, please bring: coffee, sugar, powdered creamer, diapers, baby formula to Bissell Centre East, 10527-96 St, Mon-Fri, 8:30am-4:30pm

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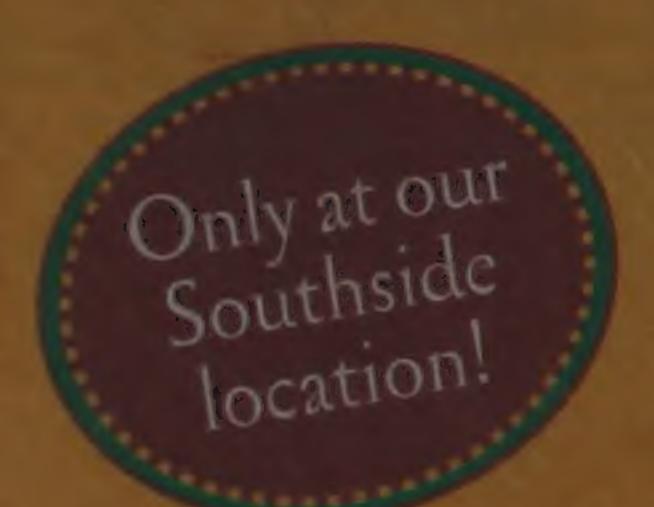






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Meet the Locals Food Festival

### NOVEMBER EVENTS

Local Food Tasting Tables

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November 16-20

3-6pm

Saturday, November 20 10am-4pm

Sunday, November 21 12-4pm Special Cooking Demonstration: Local Dishes with Flair!

Special guest Blair Lebstock, Executive Chef, Madison's Grill, Union Bank Inn. Space is limited, reserve your spot today!

Thursday, November 19 6:30 and 7:30 pm

Space is limited in our cooking class – please RSVP by calling 780-436-6807 or see a cashier to reserve your spot.

# PARTICIPATING

These are just some of our local producers and growers who are coming out to meet you!

Bles-Wold

Breadland Bakery

Downhome Comfort Foods

Fairwinds Farms

Grainworks

**Guitton Farms** 

Happy Camel

Heritage Confections

Kersten's Chocolates

Mighty Trio Organics

Prairie Mill Bakery

Shooting Star

Sparrow's Nest Organics

Sylvan Star Cheese

Winter's Turkeys

# PLANCT ORGANIC

MARKET

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